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**366 FULTON ST., B'KLYN 1, N.Y.**

**SPECIALISTS IN *PHOTOGRAPHY***

# Remember 10 DAY TRIAL ON ALL ITEMS

**MONEY-BACK GUARANTEE**

## TRIPODS

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| Wilson Panhead | $ 3.98 |
| Wilson 4 Sec. Chrome tripod w/frgn or Amer. Thread | 3.98 |
| Wilson Tilt Top | .98 |
| Table Top Tripod w/Tilt Top | 1.59 |
| Quickset Junior ..... New $23.35 Used | 19.85 |
| Quickset Junior Elevator | 36.00 |
| Quickset Senior ..... New $34.50 Used | 29.00 |
| Quickset Senior Elevator | 46.00 |
| B & H All Metal Tripod | 46.09 |
| Albert Universal Royal Tripod (New) w/ Universal Head; Lite Weight | 23.58 |
| Albert Royal 8 Tripod w/Univ. head Lite weight | 22.43 |

## ENLARGERS

| | |
|---|---|
| Sun Ray (New Model) Up to 2¼x3¼ | $ 14.95 |
| Senator Enlarger 35mm to 3¼x4¼ w Ilex f6.3 | 36.00 |
| Ellwood SP2 Professional 5x7 enlarger | 87.50 |
| Precise enlarger w lens up to 2¼x3¼ | 19.69 |
| Sun Ray mastercraft f6.3 to 2¼x3¼ | 39.95 |
| Sun Ray Arnold cond. enlarger f4.5, 2¼x3¼ | 69.00 |
| 35mm Jumbo type printer | 19.95 |
| DeJur Professional 4x5, f4.5 Reg. $166.50 Used | 116.00 |
| Federal 269 Storeaway f6.3 to 2¼x3¼ | 39.50 |
| Solar 120 f4.5 Raptar Reg. $91.88 Used | 65.00 |
| Solar Auto-focus f4.5, Reg. $168.00 Used | 110.00 |

## PRINTERS

| | |
|---|---|
| 5x7 Beacon printer | $10.95 |
| Photocrat printer | 10.95 |
| Albert 4x5 printer | 18.00 |

## FLASH BULBS

| | per case | Excise tax per case |
|---|---|---|
| Press 25 (120 per case) | $13.48 | $2.54 |
| No. O (140 per case) | 15.56 | 2.96 |
| Press 40 (120 per case) | 16.36 | 2.64 |
| No. 11 (120 per case) | 15.40 | 2.20 |
| No. 22 (120 per case) | 15.80 | 2.52 |

**FLASH SYNCHRONIZERS FOR BOX CAMERAS**
Press shutter release, flash goes off instantly. For indoor snaps. Also for SPARTUS REFLEX ..... **$4.48**

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| | |
|---|---|
| King Sol or DeMornay Budd for Kodak cameras | $11.95 |
| Kodak flash attachment for Kodaks w sync. shtr | 11.00 |
| Mendelsohn or Kalart for all foreign or domestic cameras w/sync shtr | 15.00 |
| Attachment for Universal cameras | 7.30 |
| Attachment for Romar cameras | 9.25 |

## ACCESSORIES

| | |
|---|---|
| Spot-O-Matic enlarging meter | $ 8.95 |
| See-Sharp enlarger focuser | 2.89 |
| Fedco cut film tank | 3.85 |
| Fedco DeLuxe sheet film tank | 7.89 |
| Nikor stainless steel tanks: | |
| 35mm | 7.25 |
| 118-125-50 | 10.50 |
| 120-620-116-616 | 8.50 |
| Cut film tank to 4x5 | 16.50 |
| Fasha aluminum print dryer | 8.75 |
| Arkay A 20 dryer Reg. $42.95 | 34.95 |
| Arkay A 24 dryer Reg. $52.50 | 42.95 |
| Arkay Flipper dryer Reg. $21.00 | 16.95 |

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| 10" Chandler deckle trimmer | 8.75 |
| Loadomat 120 Daylight loading tank | 11.95 |
| Rexo Laboratory scales | 6.95 |
| Franklin 16mm Editor outfit Reg. $88.85 | 72.90 |
| Franklin 8mm Editor outfit. Reg. $85.85 | 69.95 |

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| | |
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| Franklin rewinds, Reg. $7.95 | 5.95 |
| Craig 16mm Editor | 43.75 |
| Craig 8mm Editor | 42.75 |
| Crest Viewer and splicer (8 or 16mm) | 16.65 |
| Kodak titler | 8.75 |
| P.M. Titler 8 or 16mm (finest) | 36.50 |
| Brumberger 8 or 16mm film chest, 400' | 7.95 |
| Falco movie filter kit-7 filter, shade, case | 5.95 |
| Auto knips self timer or Caspeco | 3.95 |
| Sharpie paper trimmer | 1.95 |
| Adjustable all metal vignetter | 1.98 |
| Mark 30 or 60-minute timer | 4.15 |
| Mark 60 sec. timer | 4.95 |
| Three 8x10 hard rubber trays | 2.98 |
| Plano adjustable roll film tank | 1.89 |
| Reel rite adjustable roll film tank | 2.89 |
| Wilson Special, set of 2 clamps, sockets, 10" reflectors and cords | 3.29 |
| Wilson heavy duty set, same as above | 4.44 |
| Lipstick lens brush, camel hair | .98 |
| Abbey Flash printer | 4.95 |
| Wilson Master developing outfit | 4.95 |
| Wilson filter kit (state camera) | 5.95 |
| F R Developing kit complete with instructions | 7.95 |
| Kodak ABC PhotoLab Outfit, instructions | 7.58 |
| Hampden make-up kit for Black and White and instructions | 2.50 |
| Hard leather heavy-duty cases for: | |
| 120 and 620 folding cameras | 4.95 |
| 116 and 616 folding cameras | 5.45 |
| All steel 35mm slide file (300 slides) | 2.98 |
| Brownie or Plano safelight | 3.21 |
| Changing bag | 5.95 |
| Pictrol variable diffusion control | 4.95 |
| Portrait folders per doz. grey and white: 5x7 ..... **$3.08** 8x10 | 4.38 |
| Photo salon mounts, per 25: | |
| 5x7 on 8x10 | 1.45 |
| 8x10 on 11x14 | 2.65 |
| 11x14 on 8x10 on 16x20 | 4.68 |
| Ferrotype tins, chrome, 11x14 | 1.39 |
| Ferrotype tins, chrome, 14x18 | 2.05 |
| 3 section light stands | 3.98 |
| Guild Viewer for 120 and 620 | 4.69 |
| 2¼x2¼ slide binders (glass) (12) | 1.00 |
| Hollywood movie splicer 8 or 16mm | 2.95 |
| Craig rewinds 8 or 16mm | 4.89 |
| Hollis splicer 8 or 16mm | 3.45 |
| Marshalls photo oil academy set | 5.85 |
| Universal splicer 8mm | 1.69 |
| Wilson preview screen w case | 1.89 |
| Leatherette album, large size Reg. $4.50 | 1.95 |
| Time O Lite Master—Automatic | 19.95 |
| Time O Lite Professional—Automatic | 24.50 |
| Gra Lab Timer (1 sec to 60 min.) Automatic | 22.95 |
| G. E. Interval timer—(New Model) | 13.95 |
| Cable release (standard Compur type thread) | .49 |
| **Service Flash Synchronizer for almost every Camera** (State name of camera) | 7.95 |
| Mendelsohn Speedgun Model "E" Universal | 28.25 |
| Kalart Master Auto Flash New (Metal case) | 24.60 |

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Morton Magnifar telephoto lenses For Argus C, C2 C3 Model 21 Kodak 35 Mercury 11 Kodak Bantam Dollina Zeiss Tenax Weltini Weltl Kodak Retina I and II Baldina Kiloflex For Ciroflex Argoflex Super Ikonta B or Bx Uniflex Kodak Reflex Rolleicord I ..... 49.50
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..... 79.95

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# WARD PEASE DISCUSSES

## The Use of a Tripod vs. The Hand-Held Camera

RECENTLY a photographic friend asked why I had never acquired a twin-lens reflex type of camera. He went on at some length to demonstrate with appropriate motions how easy it was to aim this way and that, shooting picture after picture quickly and with the greatest of ease. This led to further conversation on the subject which finally boiled down to a debate as to whether the best pictures were likely to be made with the hand-held or tripod supported camera, regardless of its type. There are certainly arguments on both sides of such a question and an attempt at clarification of some of the points involved calls for some constructive thinking.

The distinction is more one of working methods and subject matter than of cameras although there is a rather strong tendency for the reflex type, either single or twin lens, to be used hand-held, and for the groundglass back type to appear more frequently on top of a tripod. My two favorite cameras fit into each category, and I find that the tendency is to use them that way. It takes a bit of time and practice to become thoroughly accustomed to either way of working, which could easily have a great deal to do with one's preferences.

I remember once being out with one amateur who had built up quite a name for himself in the pictorial world. He had recently acquired an excellent twin lens reflex of the very highest type and was bewailing the fact that it seemed capable of making only the most elementary kind of snapshots. He admitted a strong preference for working with the view camera, tripod, and focusing cloth combination that he had first learned. No doubt he has since mastered the reflex, and it is doing what he asks of it.

I can recall having seen a statement some years ago to the effect that the best pictures are made with the camera on a tripod. I can think of several reasons why this could be so. There is also a modern tendency to decry the static lifelessness of many pictures, inferring that only the lively, active, spontaneous sort of thing is in keeping with the tempo of the times. I am sure that there are plenty of arguments on both sides of the question. A list of the pros and cons of both methods of operation might be something like this:

The advantages of tripod camera operation are: 1. Less loss of sharpness due to camera movement. There are those who claim that they can hold a camera steady for relatively long exposure like one tenth or even one fifth of a second. I feel sure that a careful test by enlarging from negatives made with such exposures in comparison with tripod shots would prove that they were just kidding themselves. Hand-held operation requires a fast shutter speed such as 1/50 or 1/100 of a second for a light weight camera like a miniature, or for a camera with moving inner parts to jar it, as is the case with the mirror of a single lens reflex. Heavier cameras using a between-the-lens shutter released with a flexible cable release might be safe down to 1/25 of a second when well steadied against forehead, nose, and cheek. High shutter speeds call for wider apertures, which leads to the next point.

**Dune Slope** is a good example of tripod-supported camera work. The author composed it carefully on the groundglass.

2. A much greater freedom to work at small apertures, resulting in more accurate focusing and greater depth of field. This is much to be desired in most cases.

3. More accurate finding and composing with the groundglass, particularly around the edges and corners where many finders are of doubtful value, and where the groundglass of a reflex camera is inclined to be dim and indistinct.

4. Working on a tripod permits the use of certain camera adjustments such as long bellows extensions, rising front, swing back, and tilting lens board which

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608-85

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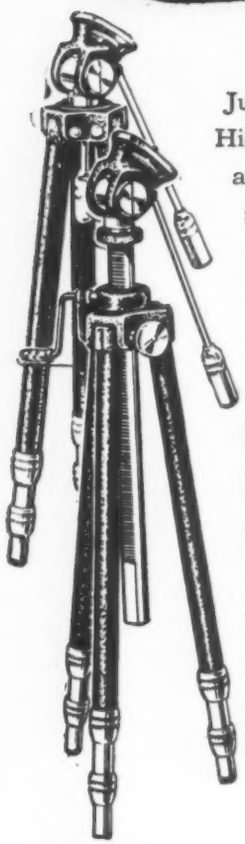

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are difficult or impossible to use with the camera hand held.

5. The use of the tripod not only permits but generally encourages a deliberateness of approach to the making of a picture (subject matter permitting) which means a better opportunity to study out the picture, choose the best viewpoint, arrange the composition, take the background into account, and generally take a number of worthwhile steps toward improving the resulting picture.

It would be possible at this point to list some of the disadvantages of tripod operation, but they just look like a series of hand operation advantages stated negatively. The same could be said of the disadvantages of the hand method. For that reason it will be sufficient to state the advantages of the two methods and let it go at that.

There are certainly some good points to be made in favor of hand held camera operation, such as: 1. Ability to follow and catch the wanted aspects of fast action, sports, playing children, moving vehicles, etc.

2. The rapidity with which it is possible to prepare to take a picture when an unexpected opportunity appears. Often it is possible to get a shot which would be missed in the time necessary to set up the tripod and put the camera on it, focused and otherwise prepared. This can lead to pictures with a spontaneity and informality which is often of considerable value.

3. Hand camera operation is often feasible where the tripod would be an obstruction or a hazard, as on a busy street. The hand held method is about the only way that pictures can be shot from moving positions such as car, train, boat, or plane where the tripod would be out of the question.

4. Hand camera operation means much less equipment to carry, frequently a matter of some moment when much climbing or hiking is in prospect.

This comparison of advantages has been somewhat along the lines suggested at the start that the reflex camera would most likely be used hand held and the groundglass back type mounted on the tripod. There is no reason on earth why either type of camera cannot be used with or without the tripod. The exception is a view camera, which would be quite a handful, but I have seen one which was really of that type used hand held from a row boat where the tripod was out of the question. It was quite a juggling act, and judging by the resulting pictures on that particular occasion, it might as well have been left at home.

The reflex on a tripod is a good working combination with some advantages and disadvantages of its own. By carrying the camera all ready to use, open, and mounted on the tripod which is readily extended, little time is lost in getting into action. The inconvenience of the inverted image and the focusing cloth are done away with. In the way of disadvantages are the necessary lowered viewpoint, the fact that most reflexes lack long bellows extensions and front movements, also the combination is a bit top heavy and unwieldy to carry, particularly if the box on top is a Graflex or other large single lens type.

The modern groundglass back type with a suitable view finder (particularly if equipped with a lens coupled range finder) is a convenient hand camera as well as tripod outfit. Without the range finder, focusing on the groundglass while

**Running Free** is the type of picture you can capture only with a hand-held camera.

the camera is held up with one hand is not difficult, whereupon the shutter can be set and the holder inserted. I find this method of working quite convenient out on a boat where the motion says no tripod, and the closeness of some of the subject matter rules out the Graflex with its long focal length lens. Most photographic situations, however, allow sufficient freedom of approach so that almost any type of camera or method of usage will provide an acceptable answer.

Among those who use the camera professionally, the hand camera is most likely to be found in use by the newspaper or picture magazine photographers. The advantages listed for such usage are most likely to be of significance to them. Just the same, I understand that many of the spontaneous appearing pictures which seem to have been shot on the spur of the moment are the result of carefully planned and rehearsed situations which may either be original with the photographer or later reproductions of actual newsworthy events. Otherwise, those who make their living by photography are the ones most likely to use the tripod consistently. They feel the need for the sharpness and general superiority of results which come from the steady, tripod supported camera accurately focused with the aid of the groundglass.

The amateur who is entering into photography as a hobby had better survey his requirements and match them up against the two lists of advantages in order to arrive at a good working basis. It is well to have the equipment and the developed skill to be able to work either way as conditions require. It is also quite refreshing to be able to change off from time to time, using either type of camera with or without the tripod.—

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**$39.99**
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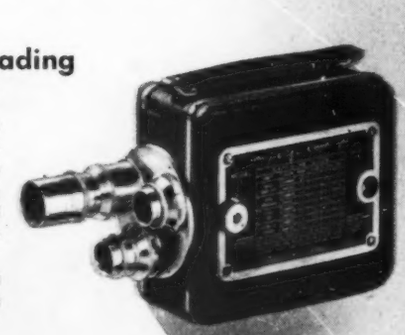

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Guessing how to set the lens and shutter, in the vast majority of exposures, makes for wasted film and spoiled shots, some of which you never get a chance to make again. An investment in a camera, movie or still, makes an investment in an exposure meter mandatory, if you are to get the maximum results that the lens and camera are capable of providing.

But, for maximum results every time, under all conditions, you must use the Norwood Director, the original and only true incident light exposure meter. The modern method of exposure determination calls for integrating and measuring *all* of the *incident* light (the light that falls upon, *not* reflected by, the photographic subject). Everybody is turning to the incident light method of determining exposure. Owners of old-style exposure meters are exchanging them for the Norwood Director. Tens of thousands of camera owners now using the amazing Norwood Director give it their unqualified endorsement. Get the Norwood Director today. Insist upon the meter that has set the entire photographic world agog. Then, your photography will take on the "new look" in every department — movie or stills — color or black and white — shots made indoors or outdoors — closeups or landscapes.

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# PRESS

## By A. J. Ezickson

EUROPE'S native news photographers have one chief worry these days—and that is the problem of food. This was learned by Fred S. Ferguson, president of Acme Newspictures, who recently returned from Europe, visiting the various Acme bureaus. Their other worst

**Greeting** an air freight shipment of eggs in the London bureau are, from left, Harlow Church, Acme European manager; Harry Grayson, NEA sports editor; Acme lensmen Art Rickerby and Max Winter.

worries, he said, are in order, supplies, customs snafu, and money exchange. Photo paper, even the inferior grade, is scarce, and flashbulbs almost unavailable. Like other American syndicates with offices abroad, Acme is sending materials and food from the U.S.

* * *

CHET MAGNUSON, AP's Minneapolis photo staffer, attends so many fires that the head of the Minneapolis fire department, George Lockhart, made him an honorary chief. For the ceremony, Magnuson donned an old-style fireman's hat and held a horn while Lockhart read the citation.

* * *

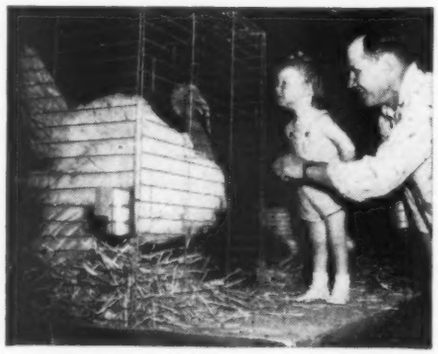
ANOTHER instance of a U.S. Marshal deliberately preventing a press photographer from taking pictures of a Federal prisoner has been brought to the attention of Attorney General Tom A. Clark by the NPPA (National Press Photographers Association.) The incident involved U.S. Marshal Fred Canfil of Springfield, Mo., who attempted to prevent pictures being taken of two prisoners in his custody by Betty Love, Photographer for the *Springfield Leader* and *Press*. Marshal Canfil ordered Miss Love not to take any photographs of the prisoners, and when a reporter present pointed out to Canfil that newspapers are allowed such freedom by the Constitution of the United States, Canfil bellowed, according to the reporter, ". . . I have my orders not to let any pictures be made of Federal prisoners, and you're not taking any!" Canfil also threatened to seize Miss Love's camera, and to put both Miss Love and the reporter in jail and later take them before a Federal judge. He failed to make good on any of these threats when invited to do so. Miss Love sent photographs and clippings of the incident which received wide publicity in Springfield, to NPPA, saying: "The picture clearly shows to what lengths this particular Marshal went in interfering with a press photographer. I am sure all of us want to know if the U.S. Government has given its Marshals the authority to prevent pictures being taken of Federal prisoners, and if it has the legal right to do so. I think this case is a good example of a 'specific instance' of the interference by a U.S. Marshal in preventing a cameraman from getting his picture of a Federal prisoner."

* * *

CLIFTON C. EDOM, assistant professor of journalism at the University of Missouri, has introduced a picture-editing course at the school.

* * *

WILLIAM SMITH, photographer for the *Sacramento Bee*, won both first and second awards in the California State Fair photographic contest for newspaper and magazine photographers. First award was $100 and second award $50, in addition to gold and silver medals. Third prize in the contest, conducted by the publicity department of the State Fair, went to Joe Benetti of the *Sacramento Union*, who will receive a check for $25 and a bronze medal. Fourth award went to Robert Handsacker of the *Sacramento Bee*, who also will receive a $25 award and a bronze medal. The prize winning



**This picture,** taken at the 1948 California State Fair, earned first prize and a gold medal for William Smith of the *Sacramento Bee* photographic staff.

picture showed 19-month-old Sharon Kaus gazing spellbound at a turkey while her father, Ronald Kaus, smiled at her and at the turkey.

* * *

ONE picture can tug at a thousand heartstrings, it was discovered by Acme Newspictures editors in New York. The picture showed a handsome dog named Pal, a war vet who survived the sinking of two ships but who stood condemned because his owner's landlord disliked dogs and there was no place to send him. Acme sent Pal's picture by Telephoto to newspapers throughout the country. Within 24 hours, Pal had hundreds of pals. Phone and telegraph messages came in to Acme's office from Philadelphia, Memphis, Newark, Atlantic

(*Continued on page* 234)

# The MAGAZINES

**By the American Society of Magazine Photographers**

RETURN From AFSC Assignment: Mr. and Mrs. Tony Chapelle, (DICKEY MEYER), have just returned from what Dickey calls "the most comprehensive assignment anyone ever had." Acting as the European photographic division for the American Friends Service Committee, the pair covered 12,000 miles in seven countries in seven months.

The most typical photograph of Europe today, Dickey believes, would show both

**Dickey** and her husband, Tony Chapelle, watching the loading of their truck.

men and women clearing rubble, since eligibility for relief aid in most areas requires volunteer service of this type. She feels, however, that the greatest need of Europe today is unphotographable, that its major problem is the "reconciliation of peoples and for an understanding between them."

Photographically, the Chapelles ran into some problems themselves. They rewound the coil on their synchronizer four times—once in a collapsed farmhouse in Poland, once in a cold hotel room in Austria, once in a bomb crater in Germany, and once in a barracks in St. Nazaire.

The photographic low, however, came in December of last year, when 400 negatives had to be developed in Gdynia, Poland, with the temperature below zero. Staying in an old farmhouse, the Chapelles used tin bathtubs for their solutions, which were heated on a wood stove. Water had to be hauled, and wood to be chopped, but these chores were not as tough as the fact that by the time water heated enough, the stove threw off too much light for proper developing, so there were constant waits, while the stove cooled off.

Attempting to use the services of European photographers to help in their project, Dickey found that lack of supplies prevented them from taking assignments. "Even when they patronize the black market," said Dickey, "they are un-

(*Continued on page* 242)

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Here are two suggestions for getting a Kalart Speed Flash for Christmas. First, tear out the memo at the bottom of this page — fill it out — and place it where the right person will see it. Or, play Santa Claus to yourself.

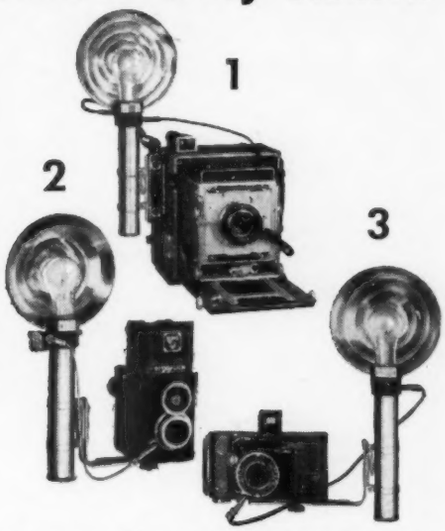
*P. S. Any camera fan friends on your Christmas list? Why not give them a Kalart Speed Flash? You know it will make a big hit.*

MEMO TO _____

In case you're wondering what to give me for Christmas, I'd like a Kalart Speed Flash for my camera. You can get it at _____ and be sure to tell them that my camera is a _____ with a _____ shutter.

Love, _____

## There's a Kalart Speed Flash for Almost Every Camera




**1** — *Kalart Master Flash Unit on Pacemaker Speed Graphic*—This unit also recommended for Kodak Medalist II, Kodak 35, Monitor, Ansco Titan, Bessa, Vito, Monte Carlo and other cameras having shutter with built-in synchronization. $14.50.

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### *Save $12.01* 35mm CANDID CAMERA OUTFIT

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| • BOLSEY B, 35mm Camera, f3.2 coated Wollensak Lens, Coupled R.F. | $55.90 | $55.90 |
| • Top Grain Genuine Leather E.R. Case | 7.25 | 7.25 |
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with f2 coated Summitar lens, Focal Plane Shutter Speeds 1 second to 1/1000th, Coupled Rangefinder.

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|---|---|---|
| • CIROFLEX C, 2¼x2¼ Twin Lens Reflex f3.5 coated Wollensak Lens in Rapax Shutter, speeds 1 sec. to 1/400th | $99.45 | $99.45 |
| • Gen. Leather E.R. Case | 8.50 | 8.50 |
| • Comb. Lenshade-Filter Holder | 4.50 | 5.89 |
| • 3 Optical Glass Filters | 8.25 | |
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| DE JUR 750, 750 Watts, LN | 95.00 |
| AMPRO A8, 500 Watts, Case, LN | 119.50 |
| KEYSTONE C18, 300 Watts, New | 34.50 |
| KEYSTONE C18, 300 Watts, LN | 22.50 |
| KODASCOPE 8-33, 500 Watts, New | 78.00 |
| REVERE 85, 500 Watts, New | 120.00 |
| REVERE 80, 500 Watts, Case, exc | 79.50 |
| KEYSTONE K108, 750 Watts, Cordomatic, New | 138.50 |
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| KODASCOPE 16-10, 750 Watts, New | $119.15 |
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| KODASCOPE C, 100 Watts, Used | 19.50 |
| KEYSTONE K-160, 750 Watts, Cordomatic, New | 119.50 |
| KEYSTONE K-160, 750 Watts, LN | 79.50 |
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| • AUTOLOAD, 16mm Magazine Camera, f2.5 coated lens | 186.67 |
| • AUTOMASTER, 16mm Magazine 3 Lens Turret Camera, f2.5 coated lens | 305.08 |
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| • DIPLOMAT, 16mm Projector, 750 Watt Lamp, Case | 273.30 |
| • SHOWMASTER, 16mm Projector, 2000 ft. capacity, 750 Watt Lamp, Case | 312.95 |
| • FILMOSOUND UTILITY, 16mm Sound Projector, 750 Watts | 579.00 |
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| NATCO, 750 Watts, Lightweight, N | $298.50 |
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| REVERE, Sound & Silent, New | 287.50 |
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| B & H 70DA, 1" f1.9 coated, Lumax, 17mm f2.7 coated Wollensak Wide Angle, 3¾" f3.3 Taylor Hobson TeleKinic, Turret Finder, Case, exc..... | 395.00 |
| VICTOR 4, Turret, 1" f1.5 Dallmeyer, 2" f2 Goerz Cinegor, LN..... | 199.00 |
| CINCLOX, f2.5 coated Wollensak, LN... | 49.50 |
| MAGAZINE CINE KODAK, f1.9, LN..... | 129.50 |
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| KEYSTONE A7, f1.5 coated, New..... | 107.50 |
| KEYSTONE A7, f2.5 Wollensak, LN..... | 49.50 |
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| VICTOR 4, Turret, 1" f1.9 ctd, E.K., New.. | 224.17 |
| BOLEX H16, Turret, 1" f1.9 coated E.K., built-in Frame Counter, New..... | 346.67 |
| BOLEX H16, Turret, 1" f1.9 Dallmeyer, LN. | 215.00 |

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| MAGAZINE CINE KODAK, f1.9, exc..... | 129.50 |
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| KEYSTONE K40, Magazine, f2.5 ctd, New | 116.50 |
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| B & H SPORTSTER, f2.5, good..... | 69.50 |
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| KEYSTONE K8, f2.5 Wollensak, LN..... | 52.50 |
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| CONTAX III, f2 Sonnar, exc..... | 269.50 |
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| ZEISS TENAX I, f3.5, exc..... | 39.50 |
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35mm Camera with Superspeed f.2 color corrected lens in Compur Rapid Shutter, speeds 1 second to 1/500th, double exposure preventive device, single window rangefinder and viewfinders, body shutter release.

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### Hand Held Model

with 15" f5.6 Wollensak Telephoto Lens (which alone lists for $212.00), complete outfit cost the government over $800.00. Use it on the ground, too! Use the lens alone in Speed Graphic or Graflex Camera. Complete with reinforced fibre case with built-in shock-absorbing felt. Uses 40 exposure Super XX Roll Film which is available at $8.14 per roll.

BRAND NEW **139.50** Shpg. Wt. 35 lbs.

**8mm CAMERA OWNERS**

*Save 51%*

1⅜" f3.5

## KODAK TELEPHOTO LENS

A $51.00 lens for only $24.89! We obtained a small quantity of these 8mm telephoto lenses from the government. They're yours at a marvelous saving! They give excellent definition—crisp, cleancut images, right to the edge of the frame. Magnifies the image approximately three times. Splendid for change of pace, adds interest to movies of your family, friends, sports, industrial and surgical studies.

While they last **24.89** postpaid

*Just 4*

## 2¼x3¼ PACEMAKER CROWN GRAPHIC

f4.5 coated Ektar Lens, Synchro Shutter, Kalart Rangefinder, Flashgun

LIKE NEW **179.50**

**TURN PAGE FOR MORE PEERLESS VALUES....**

# PEERLESS CAMERA STORES

138 EAST 44th ST • NEW YORK 17, N Y • MU 7-1000

*It's New! It's Different!*

## 4x5 BUSCH PRESSMAN

All Standard press camera features and more! All metal, more compact, streamlined. Postpaid..... $89.50

*Available Accessories*

The New Amazing VUE-FOCUS Combination Rangefinder, Viewfinder and Nite Focus-Lite, installed..... $69.70
135mm f4.5 ctd. Wollensak Raptar Lens in Rapax Synchro Shutter..... $84.50
King Sol Synchro Flasher..... 15.00
YES! We'll mount your own lens—just send it to us with your order.

*Just Two!*

SAVE $153.50

## 16mm BOLEX OUTFIT

BOLEX H16, 3 lens turret camera, 1" f1.9, 3" f3.5 Telephoto, 15mm f2.7 Wide Angle Lenses. Total Value, $448.50.
Complete Outfit EXC. COND.... **295.00** Postpaid.

*Just Seven! Save $17.48*

CIROFLEX B

## 2¼x2¼ TWIN LENS REFLEX

f3.5 ctd. Wollensak Lens, Shutter speeds to 1/200th. If new would sell for $76.98.
EXC. COND. **59.50** Postpaid.

*Save $14.22*

## ARGUS C3 OUTFIT

| | List Price | YOUR COST |
|---|---|---|
| • ARGUS C3, 35mm Camera, f3.5 coated lens, Coupled R.F., Flashgun | $69.58 | $69.58 |
| • Eveready Case | 8.50 | 8.50 |
| • Comb. Lenshade-Filter Holder | 4.50 | 5.89 |
| • Set of 3 Optical Glass Filters | 8.25 | |
| • 2 Rolls 36 exposure fresh panchromatic film | 2.28 | 2.28 |
| Total Value | $93.11 | Shpg. wt. 10 lbs. |

Complete Outfit BRAND NEW... **78.89**

## LEICA CAMERA TELE OUTFIT

- LEICA 3C, latest model, 35mm Precision Camera
- Internally coupled Rangefinder
- Focal Plane Shutter
- Speeds 1 second to 1/1000th
- 50mm f2 Leitz Summar Lens
- 90mm f4 Leitz Elmar Tele
- Leitz Universal Viewfinder
- Top Grain Cowhide E.R. Case
- Comb. Lenshade-Filter Holder
- Set of 3 Optical Glass Filters

Complete Outfit EXC. COND. **389.50** Postpaid

*Save $16.86*

## 2¼x2¼ SLIDE FANS!

| | List Price | YOUR COST |
|---|---|---|
| • The New VIEWLEX 2¼x2¼ Slide Projector, f3.5 coated lens, 150 Watt lamp | $49.75 | $49.75 |
| • SLIDE FILE, all-metal (please specify 2½x2½ or 2¾x2¾) | 4.00 | 3.09 |
| • 40x40 Crystal Beaded SCREEN | 18.00 | 9.89 |
| Total Value | $71.75 | Shpg. Wt. 22 lbs. |

Complete Outfit BRAND NEW **54.89**

**NO WAITING! IMMEDIATE DELIVERY!**

## Brand New KODAKS

- MEDALIST II, f3.5 coated Ektar, coupled R.F., built-in flash, E.R. Case..... $312.50
- KODAK REFLEX, f3.5 coated, built-in flash, E.R. Case..... 137.92
- FLASH BANTAM, f4.5 coated, built-in flash..... 57.72
- TOURIST 620, 2¼x3¼, f4.5 coated, built-in flash..... 71.00
- TOURIST 620, 2¼x3¼, f6.3, built-in flash, New..... 53.68
- KODAK 35, coupled rangefinder, f3.5 coated, built-in flash..... 86.58
- KODAK 35, f4.5 coated, built-in flash.. 57.72

(Shipped Postpaid)

## ROLL FILM CAMERAS

| | |
|---|---|
| MONTE CARLO MINI, f3.5, built-in flash, LN | $44.50 |
| ZEISS IKONTA B, f3.5, LN | 59.50 |
| ZEISS IKONTA A, f6.3 Nettar, exc | 24.50 |
| KODAK VIGILANT 620, f6.3, LN | 24.50 |
| KODAK VIGILANT 620, f4.5 coated, built-in flash, LN | 42.50 |
| VOIGT. BESSA 66, f3.5, Compur, exc | 55.00 |
| PARVOLA, f3.5 Tessar, Good | 49.50 |
| KODAK MONITOR 620, f4.5, exc | 59.50 |
| ZEISS IKONTA C, f4.5, built-in flash, LN | 52.50 |
| VOIGT. BESSA 120, f4.5, Compur, Good | 44.50 |
| BALDA, f4.5 Xenar, Compur, Good | 32.50 |
| KODAK VOLLENDA, f3.5 Zeiss Tessar, Compur, Good | 32.50 |
| KODAK MEDALIST, f3.5 coated, coupled R.F., LN | 139.50 |
| PLAUBEL MAKINA II, f2.9 Anticomar, Compur, Coupled R.F., exc | 125.00 |
| SUPER IKONTA D, f4.5 Tessar, coupled R.F., Good | 99.50 |
| WELTUR, f2.9 Radionar, Compur, coupled R.F., Good | 79.50 |
| WELTUR, f2.8 Zeiss Tessar, Compur Rapid, Coupled R.F., Good | 99.50 |
| SUPER IKONTA A Special, f3.5 Tessar, coupled R.F., exc | 119.50 |
| SUPER IKONTA B, f2.8 Tessar, coupled R.F., exc | 195.00 |
| Press 25, List $18.14 | 15.60 |
| No. 0, List $22.16 | 19.20 |
| Press 40, List $21.84 | 17.04 |
| Press 50, List $24.57 | 19.17 |
| No. 2, List $25.03 | 19.53 |
| No. 2A, List $28.39 | 22.05 |
| No. 3, List $27.30 | 21.30 |

## REFLEX CAMERAS

| | |
|---|---|
| AUTO ROLLEIFLEX, f3.5 Tessar, New | $265.00 |
| IKOFLEX III, f2.8 Tessar, exc | 239.00 |
| KODAK REFLEX, f3.5 coated, LN | 99.50 |
| VOIGT. FOCUSING BRILLIANT, f4.5, LN | 59.50 |
| REFLECTA, f3.5 Trioplan, Compur, exc | 49.50 |
| ZEISS IKOFLEX I, f3.5, Compur, exc | 74.50 |
| ARGOFLEX E, f4.5 Anast., LN | 42.50 |
| ARGOFLEX EM, all metal, f4.5 coated, New | 64.40 |
| ARGOFLEX EF, all metal, f4.5 coated, built-in flash, New | 83.25 |
| CIROFLEX B, f3.5 coated, Alphax Shutter, New | 76.98 |
| CIROFLEX C, f3.5 coated, Rapax Shutter, New | 99.45 |
| CIROFLEX D, f3.5 coated, Alphax Shutter, built-in Flash, New | 83.50 |
| CIROFLEX E, f3.5 coated, Rapax Shutter, built-in flash, New | 113.70 |
| ROLLEIFLEX Standard, f3.8 Tessar, Good | 139.50 |
| ROLLEICORD, f4.5 Triotar, Good | 79.50 |
| ROLLEICORD, f3.8 Triotar, Good | 79.50 |
| ROLLEICORD II, f3.5 Triotar, exc | 119.50 |
| WELTA PERFEKTA, f3.8 coated Tessar, Good | 89.50 |
| WELTA PERFEKTA, f3.5 Trioplan, Good | 79.50 |
| EXAKTA B, f3.5 Exaktar, exc | 115.00 |
| EXAKTA C, f2.8 Tessar, F.P.A., 3 holders, exc | 129.50 |
| PRAKTIFLEX, f2 T coated Biotar, LN | 259.00 |
| KINE EXAKTA, f2.8 Tessar, LN | 195.00 |

**PEERLESS HAS FLASHBULBS—Any Size, Any Type, Any Quality!**

**25% DISCOUNT on Case Lots!**

**WABASH-SYLVANIA & G. E.**

## TELE LENS FOR GRAPHIC & GRAFLEX

Just 11 Wollensak f5.6, 15" Telephoto lenses at a saving to you of $71.11. Complete with lensboard, masks and three infinity stops. Comes packaged in cabinet-like case of fine wood. Regularly $196.00. YOUR COST, postpaid.. $124.89

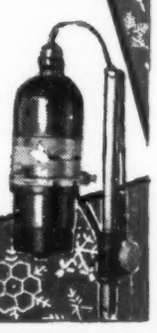
*Save Over 35%!*

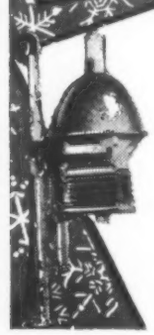
## AMATEUR DARKROOM OUTFIT

| | List Price | YOUR COST |
|---|---|---|
| • PRECISE 160, 2¼x3¼ Enlarger with f6.3 lens | $22.00 | $19.75 |
| • Vinylite Enlarger Cover | 2.50 | 1.19 |
| • Dodgette Set | 1.35 | .95 |
| • 4-in-1 Easel | 7.40 | 5.95 |
| • Speedy Footswitch | 10.00 | .98 |
| Total Value | $43.25 | Shpg. Wt. 28 lbs. |

Complete Outfit BRAND NEW **27.89**

Above Items May Be Purchased Separately





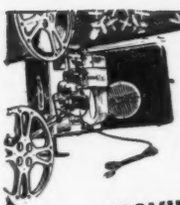
*Save $69.41*

## PROFESSIONAL DARKROOM OUTFIT

| | List Price | YOUR COST |
|---|---|---|
| • ELWOOD S2, 5x7 Enlarger | $ 79.35 | $64.89 |
| • 161mm f4.5 Kodak lens with Click stops (surplus) | 60.00 | 29.89 |
| • Vinylite Enlarger Cover | 5.00 | 2.49 |
| • Line Master Footswitch | 15.00 | 4.89 |
| • Printimer Automatic Second Timer | 19.95 | 9.89 |
| Total Value | $179.30 | Shpg. Wt. 60 lbs. |

Complete Outfit BRAND NEW **109.89**

Above Items May Be Purchased Separately



*Just Five!*

**16mm SOUND & SILENT**

## MOVIE PROJECTORS

LN NATCO G, 750 Watts, 2" f1.6 lens, 2000 ft. capacity, brilliant screen image, outstanding sound fidelity. List, $468.00.

First Come First Served **215.00** Shpg. Wt. 75 lbs.

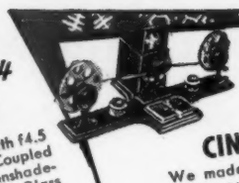
*Save $15.54*

## CANDID OUTFIT

PERFEX 101, 35mm Camera with f4.5 coated Wollensak lens and Coupled Rangefinder, Combination Lenshade-Filter Holder, Set of 3 Optical Glass Filters. Value $45.49.

Complete Outfit BRAND NEW ... **29.95**

Shipping Weight 5 lbs.



*Save 33-1/3%*

**CRAIG 8mm**

## CINE EDITING EQUIPMENT

We made a lucky purchase and are passing the saving on to you! Give your personal movies that professional look and save a neat $18.11 to boot! The outfit consists of the Craig Projecto Editor with Junior Rewinds and Splicer, all mounted on handy hardwood base, everything packed in factory-sealed cartons.

List Price $55.00 Your Cost ..... **$36.89**

8mm Craig Projecto-Editor only for those who have rewinds and splicer. List $45.00 ..... **$29.95**

**Quantity Is Limited! Order Now!**

## 2¼ x 3¼ PRESS CAMERAS

| | |
|---|---|
| BUSCH PRESSMAN, f4.5 K.A., Kalart R.F., Good | $ 79.50 |
| ANV. SPEED GRAPHIC, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., LN. | 159.50 |
| PACEMAKER SPEED GRAPHIC, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Flashgun, Focuspot, 2 Holders, F.P.A., Case, LN. | 229.50 |
| BUSCH PRESSMAN, f4.5 coated Wollensak, Rapax Shutter, Kalart R.F., LN. | 137.50 |
| BUSCH PRESSMAN, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Optical Finder, New | 196.88 |
| ANV. SPEED GRAPHIC, f4.5 Tessar, exc. | 99.00 |
| ANV. SPEED GRAPHIC, f4.5 Tessar, Hugo Meyer R.F., LN. | 139.50 |
| WATSON PRESS, f4.5 Wollensak, Rapax, Kalart R.F., Sol Tripper, exc. | 115.00 |
| PACEMAKER CROWN GRAPHIC, f4.5 coated Ektar, Synchro Shutter, New | 185.15 |
| PACEMAKER SPEED GRAPHIC, f4.5 coated Ektar. Synchro Shutter, New | 221.25 |

## 3¼ x 4¼ PRESS CAMERAS

| | |
|---|---|
| LINHOF, Graflex Back, f6.8 Goerz Dagor, Kalart R.F., exc. | $179.50 |
| ANV. SPEED GRAPHIC, f4.5 Skopar, Kalart R.F., Case, exc. | 149.50 |
| ANV. SPEED GRAPHIC, f4.5 Tessar, Kalart R.F., Sol Tripper, exc. | 189.50 |
| ANV. SPEED GRAPHIC, f4.5 Meyer Gorlitz Plasmat, Kalart R.F., Sol Gun, 10 Holders, F.P.A., Case, LN. | 219.00 |
| SPEED GRAPHIC, f4.5 Hellor, Kalart R.F., Heiland Gun, 3 Holders, F.P.A., Shade, Case, Good | 149.50 |
| KALART, f4.7 coated Wollensak Raptar, Rapax, built-in Flash and Rangefinder, New | 379.50 |

## 4 x 5 PRESS CAMERAS

| | |
|---|---|
| PACEMAKER CROWN GRAPHIC, f4.7 ctd. Ektar, Kalart R.F., Graflex Flash Solenoid, LN | $169.50 |
| MERIDIAN B, f4.7 ctd. Ektar, Kalart R.F., LN. | 229.50 |
| ANV. SPEED GRAPHIC, 16.5cm f4.5 Tessar, Kalart, R.F., Good | 159.50 |
| ANV. SPEED GRAPHIC, f4.7 Wollensak, Kalart R.F., Graflex Solenoid, Good | 155.00 |
| PACEMAKER SPEED GRAPHIC, f4.7 coated Optar, Graphex X Shutter, New | 206.90 |
| PACEMAKER CROWN GRAPHIC, f4.7 coated Optar, Graphex X Shutter, New | 171.30 |

## NEW GRAFLEX CAMERAS

| | |
|---|---|
| • 2¼x3¼ PACEMAKER CROWN GRAPHIC, f4.5 coated Ektar lens, Supermatic Synchro Shutter | $185.15 |
| • 2¼x3¼ PACEMAKER SPEED GRAPHIC, f4.5 coated Ektar Supermatic Synchro Shutter | 221.25 |
| • 2¼x3¼ R.B. GRAFLEX B, f4.5 coated Ektar, Film Pack Adapter | 157.50 |
| • 3¼x4¼ PACEMAKER SPEED GRAPHIC, f4.7 coated Ektar, Supermatic X Shutter. | 205.15 |
| • 3¼x4¼ SUPER D GRAFLEX, f4.5 coated Ektar, built-in flash synch., automatic diaphragm | 244.80 |
| • 4x5 PACEMAKER SPEED GRAPHIC, f4.7 coated Optar, Graphex X Shutter | 206.90 |
| • 4x5 PACEMAKER CROWN GRAPHIC, f4.7 coated Optar, Graphex X Shutter | 171.30 |
| • 4x5 SUPER D GRAFLEX, 7½" coated Ektar, built-in flash synch. auto diaphragm | 259.35 |
| • 4x5 GRAPHIC VIEW, pan tilt head, carrying case | 130.00 |

## GRAFLEX CAMERAS

| | |
|---|---|
| 3¼x4¼ R.B. GRAFLEX B, f4.5 K.A. Lens and F.P.A., Excellent Condition | $ 79.50 |
| 3¼x4¼ R.B. GRAFLEX D, f4.5 K.A., Excellent | 99.50 |
| 3¼x4¼ R.B. Tele GRAFLEX, f4.5 B&L Tessar, Fair | 49.50 |
| 3¼x4¼ R.B. GRAFLEX C, f2.5 Cooke, Excellent | 195.00 |
| 3¼x4¼ R.B. SUPER D GRAFLEX, f4.5 Ctd. Ektar. Built-in Flash, New | 244.78 |
| 4x5 R.B. GRAFLEX D, f4.5 K.A., LN. | 169.50 |
| 2¼x3¼ R.B. GRAFLEX B, f4.5 Ctd. Ektar, LN. | 104.75 |
| 2¼x3¼ R.B. GRAFLEX B, f4.5 K.A., Excellent | 72.50 |

## FILM PACK CAMERAS

| | |
|---|---|
| 6x9 VOIGT. BERGHEIL, f4.5 Heliar, Rimset Compur, exc. | $52.50 |
| 9x12 ZEISS IDEAL, f4.5 Tessar Kalart Rangefinder, Focuspot, exc. | 95.00 |
| 6x9 VOIGT. AVUS, f4.5 Tessar, exc. | 39.50 |
| 9x12 ZEISS MAXIMAR, f4.5 Tessar, Rimset Compur, Hugo Meyer Rangefinder, LN. | 79.50 |
| 6x9 ZEISS IDEAL, f4.5 Tessar, Kalart R.F., exc. | 59.50 |
| 9x12 NAGEL, f4.5 Xenar, Good | 39.50 |
| 6x9 NAGEL, f4.5 Anast., exc. | 32.50 |
| 6x9 VOIGT. AVUS, f4.5 Skopar, Kalart R.F., exc. | 69.50 |
| 9x12 ZECA, f4.5 Rodenstock, Rimset Compur, Kalart Rangefinder, exc. | 62.50 |

*Just Four!*

**2¼ x 3¼ BUSCH**

## PRESSMAN OUTFIT

- BUSCH PRESSMAN Camera
- Choice of Ektar, Wollensak, Tessar, Skopar Lenses. Give first and second choices when ordering
- Internally coupled Rangefinder
- Synchro Flashgun
- Combination Lenshade-Filter Holder
- Set of 3 Optical Glass Filters

If new would sell for $214.00

Complete Outfit LIKE NEW **128.89** Shpg. Wt. 16 lbs.

*Save 49%*

**FAMOUS MAKE CRYSTAL BEADED**

## TRIPOD SCREENS

Originally made for Army Service Units—but our purchase of the entire supply makes this tremendous saving possible for you!

Size 30x40 Value $15.50 Shpg. Wt. 12 lbs. **7.89**

BRAND NEW Size 40x40 Value $18.50 Shpg. wt. 12 lbs. **9.89**

*Just Four!*

**Practically BRAND NEW**

## AUTOMATIC ROLLEIFLEX

2¼x2¼ Twin Lens Reflex Camera f3.5 Color Corrected Schneider Xenar Lens, Compur Rapid Shutter with speeds 1 second to 1/500th, Automatic Film Transport, Double Bayonet Lens Mount. Formerly sold for $300.00.

**189.50** Postpaid

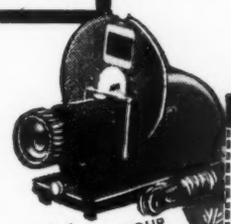
*Save $14.34*

## ARGOFLEX OUTFIT

| | List Price | YOUR COST |
|---|---|---|
| • ARGOFLEX EM, new model, all metal, 2¼x2¼, Twin Lens Reflex Camera, f4.5 coated lens | $64.40 | $64.40 |
| • Genuine Top Grain Leather E.R. Case | 8.50 | 8.50 |
| • Comb. Lenshade-Filter Holder | 4.50 | 5.89 |
| • Set of 3 Optical Glass Filters | 8.25 | |
| • 6 Rolls Fresh 12 exposure Panchromatic Film | 2.58 | 2.58 |
| Total Value | $88.23 | |

Complete Outfit BRAND NEW **73.89** Shpg. Wt. 9 lbs.

**Above Items May Be Purchased Separately**



*Save $11.60*

## 2 x 2 SLIDE PROJECTOR OUTFIT

| | List Price | YOUR COST |
|---|---|---|
| • ARGUS 100 Watt Slide Projector for 35mm and Bantam with rotary Slide carrier | $27.75 | $31.85 |
| • Carrying Case | 4.85 | |
| • 40x40 Crystal Beaded Tripod Screen | 15.50 | 9.89 |
| • All-metal Slide File | 3.25 | 2.49 |
| Total Value | $51.36 | |

Complete Outfit BRAND NEW **39.75** Shpg. Wt. 20 lbs.

Above Items May Be Purchased Separately

## MAIL THIS TODAY!

**Peerless Camera Stores, Inc., 138 East 44th St., N.Y.C. Dept. PP**

☐ O. K.——Send me your **FREE** BULLETIN featuring **688 KNOCKOUTS** in new and used photo equipment.

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# PEERLESS CAMERA STORES

138 EAST 44th ST · NEW YORK 17, N Y · MU 7-1000

## BINOCULARS

**ASSEMBLE YOUR OWN BINOCULARS!**

**COMPLETE OPTICS!**

**COMPLETE METAL PARTS!**

**Save More Than ½ Regular Cost**

## GOVT'S 7 x 50 BINOCULARS!

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the 7x50 Binoculars. These components are new and all ready for assembly. We supply full instructions. Limit — 1 set of Metal Parts and 1 set of Optics to a customer.

**METAL PARTS** — Set includes all Metal Parts — Completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.
**Stock #842-P....$39.40 Postpaid,** plus $4.80 for Case—
**Total .....$44.20**

**OPTICS** — Set includes all Lenses and Prisms you need for assembling 7x50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.
**Stock #5102-P—7x50 Optics.....$25.00 Postpaid**
(These are standard American-made parts . . . not Japanese, French or German.)
If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

## ARMY'S 6 x 30 BINOCULARS!

No Carrying Case with any Sets shown below.

**COMPLETE OPTICS & METAL PARTS—Model M13A1. 6x30 Binoculars** (waterproof model). Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.
**Stock #830-P .....$40.00 Postpaid**
**plus $8.00 tax—Total—$48.00**

**METAL PARTS ONLY—Model M-13A1. 6x30 Binoculars.** No Optics. Same Metal Parts as described for Stock #830-P.
**Stock #832-P—6x30 Metal Parts.....$25.00 Postpaid**

**OPTICS FOR 6x30 BINOCULARS**—(No Metal Parts). Perfect and low reflection coated.
**Stock #5130-P.....$15.00 Postpaid**

**SAME OPTICS AS ABOVE**—Coated, but slight seconds.
**Stock #5124-P .....$12.75 Postpaid**
**Optics and Metal Parts Are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.**
If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

## POLARIZING VARIABLE DENSITY ATTACHMENTS FOR BINOCULARS

An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and over-water observations. Easily snapped on and off over the eye-cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.
**Stock #20,000-P.....$2.00 Postpaid**
Above Polarizing Attachment also adaptable to Govt. 6x30 Binoculars with substitution of special eye-cups.
**Stock #20,010-P—6x30 Eye-cups.....75c pr. Postpaid**

## TELESCOPES

**8 Power ELBOW Telescope**

**Gov't Cost $200!**

***Our Price* $17.50**

Big 2" diameter objective. All lenses Achromatic. Amici prism erects the image. 4 built-in filters—clear, amber, neutral and red. Slightly used condition but all guaranteed for perfect working order. Weight 5 lbs. Can be carried but a trifle bulky.
**Stock #943-P .....$17.50 Postpaid**

**6 POWER GALILEAN TELESCOPE** — (Commercial Surplus) 28mm dia. Achromatic Objective Lens. Sturdily constructed of Aluminum. 7" long, extends to 9". Complete with carrying case.
**Stock #941-P .....$3.00 Postpaid**

**20X PRISM SPOTTING SCOPE SET**—Consists of all lenses and prisms (slightly chipped) you need to make a good, standard 20X Spotting Scope. Low reflection coated. 57 mm. dia. Achromatic objective. Direction sheet included.
**Stock #5145-P.....$22.00 Postpaid**
(Also surplus Riflescopes—Write for Bulletin 18-P)

**TELESCOPE EYE-PIECE**—Consists of 2 Achromatic Lenses, F.L. 28 mm.
**Stock #5140-P.....$4.50 Postpaid**

## SENSATIONAL BARGAINS IN WAR SURPLUS OPTICS

**ORDERING INFORMATION . . .**

***Edmund Optics Make Excellent Xmas Gifts***
**Read entire page carefully each month. There are often new items of interest. Be sure to specify "stock numbers" and enclose payment with your order. Buy with complete confidence that merchandise will be exactly as represented.**
**SATISFACTION GUARANTEED**
*Write for FREE CATALOG P*

## GOVT'S FIRE STARTING LENSES

**(Govt. cost 60c—Our Price 25c ea.)**

Issued during war for emergency use to start fires if lost without matches. Double convex lens—51 mms dia. . . . F.L. 89 mms. Edges may have slight chips as perfect edges were not required by Govt. specifications. May be used as magnifying lens. Also can be used as condensing lenses in 35 mm projectors.
**Stock #1093-P.....25c ea. Postpaid**

SPECIAL OFFER—50 for **$11.25** or 100 for **$20.00**

**RAW OPTICAL GLASS** . . . An exceptional opportunity to secure a large variety of Optical Pieces both Crown and Flint glass (seconds) in varying stages of processing. Many prism blanks.
**Stock #703-P**—8 lbs. (min. wt.).....**$5.00 Postpaid**
**Stock #702-P**—1½ lbs. ..... **1.00 Postpaid**

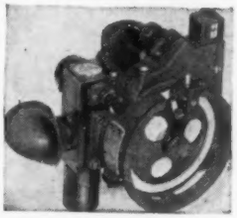
**NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"**

Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . only **$1.00 Postpaid.**

**ANNOUNCING!** 1948 Annual Gadget Contest. IT'S FUN! IT'S EASY! BIG CASH PRIZES for Optical Gadget IDEAS! Write for Entry BLANK and Complete Details!

## SEXTANTS

**SENSATIONAL BARGAIN! BUBBLE SEXTANTS**



These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is Wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells — not furnished) aux. 2-power Galilean Telescope Allen wrench. 1 spare marking point. Wartime used.
**BUT COMPLETELY REPAIRED, COLLIMATED AND PUT IN GOOD WORKING ORDER.** Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.
**Stock #924-P .....$12.50 Postpaid**

Same SEXTANT as above but **BRAND NEW** and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nighttime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.
**Stock #933-P .....$22.50 Postpaid**

**POLARIZING OPTICAL RING SIGHT**

(Unmounted). Used in gun sights—especially for shotguns. As you look through, you see a series of rings that you superimpose on your target. No front sight required. Increases degree of accuracy.
**Stock #2067-P .....$4.00 Postpaid**

## LENSES

**SIMPLE LENS KIT**

**SIMPLE LENS KIT**—Some gov't surplus, some commercial surplus, some chipped rejects, some perfect, few coated . . . in any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Miniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths.
**Stock #5-P**—45 lenses .....**$ 5.00 Postpaid**
**Stock #10-P**—80 lenses .....**$10.00 Postpaid**

**10 LENS KIT—THE LENS CRAFTERS DELIGHT!** Fun for adults! Fun for children! Kit includes plainly written, illustrated booklet showing how you can build lots of optical items. A specific project for every lens in the kit. Use these lenses in photography for copying, ULTRA CLOSE-UP SHOTS, Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras, Stereoscopic Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building TELESCOPES, low power Microscopes, etc.
**Stock #2-P.....$1.00 Postpaid**

**LENS CLEANING TISSUE**—1st quality, sheet size 11"x 7½". Made to govt. specs. Free of abrasives. High wet strength.
**Stock #721-P**—500 sheets.....**$1.00 Postpaid**

**SLIDE PROJECTOR SETS**—Consist of all unmounted lenses you need to make the following size projectors:
**Stock #4038-P**—2¼"x2¼" .....**$3.35 Postpaid**
**Stock #4039-P**—2½"x3½" .....**$3.35 Postpaid**
**Stock #4029-P**—35 mm. .....**$2.85 Postpaid**

**35 MM. KODACHROME PROJECTING LENS SET**—Consists of a mounted projecting lens, heat absorbing glass, 2 condensing lenses.
**Stock #4035-P.....$4.85 Postpaid**

**MOUNTED PROJECTING LENS SYSTEM**

F.L. 91.44 mm. (just right for 35mm. Projectors.) Speed of F1.9 Outside dia. of mount at one end of 60 mm. Length of mount 64 mm.
**Stock #4033-P.....$3.00 Postpaid**

**THREADED OUTSIDE MOUNT FOR FOCUSING ABOVE SYSTEM**
**(Not Illus.) Stock #715-P.**
**$1.00 Postpaid**

**CONDENSING LENS SET** — Consists of 2 Condensing Lenses with diameter of 2". Used for making 35mm projectors or many other purposes.
**Stock #4034-P .....75c Postpaid**

**CONDENSING LENSES** — Seconds, but suitable for Enlargers and Spotlights.
**Stock #1061-P**—6½" dia., 9" F.L.....**$2.50 Postpaid**
**Stock #1080-P**—5" dia. 7" F.L.....**$1.00 Postpaid**
**We have a Limited Quantity of Condensing Lenses**—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

**IF YOU'RE INTERESTED IN OPTICAL BARGAINS**
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We Have Literally Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Types of Instruments Too!

**ORDER BY SET OR STOCK NO.**

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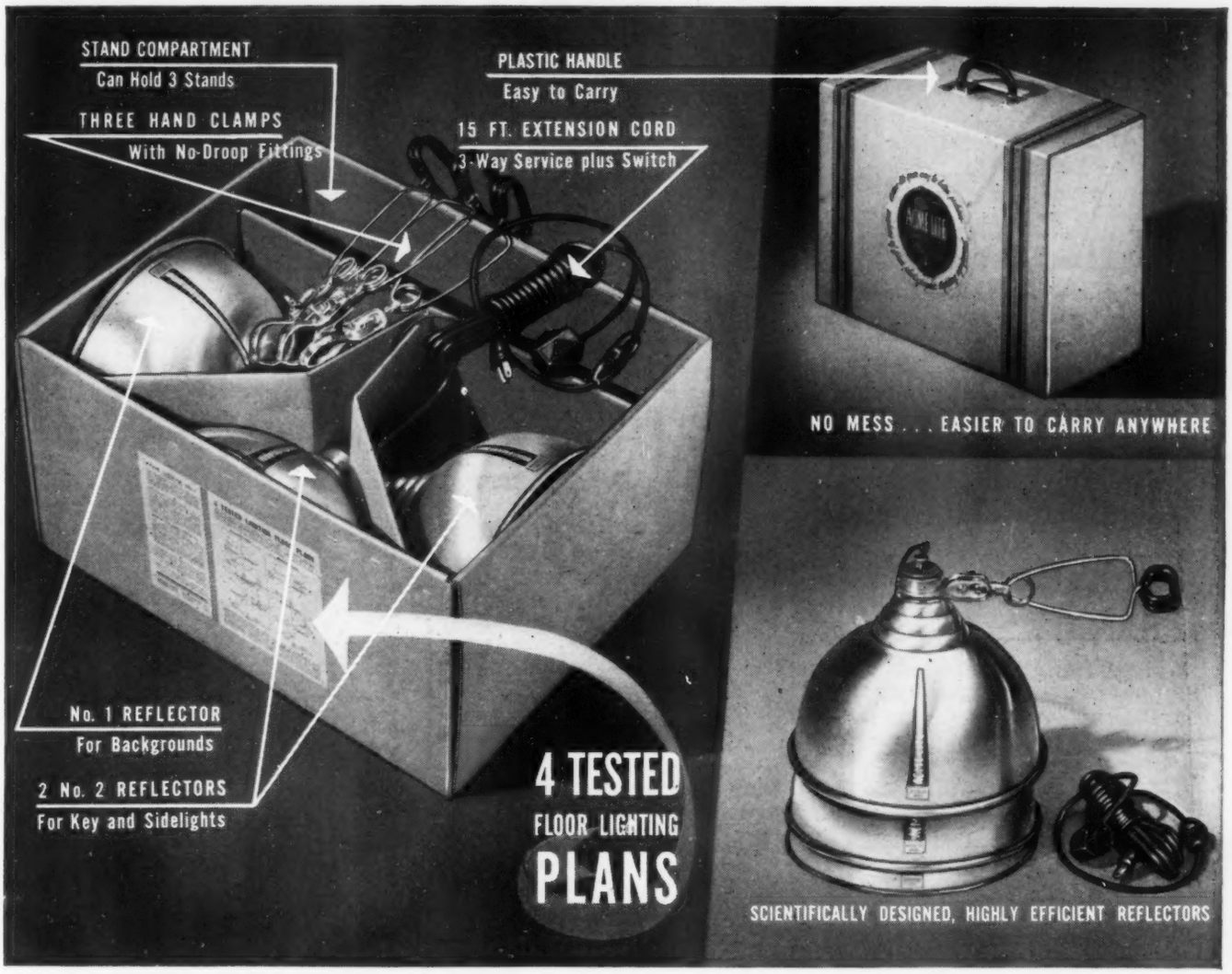
# SHOOT PROFESSIONAL QUALITY *INDOORS!*




## IT'S EASY..IT'S FUN..IT COSTS SO LITTLE WITH ACME-LITEPAK No. 1

Want to shoot professional quality pictures, the year 'round, right from the start? Then, shoot 'em *indoors . . in your own home,* with the highly efficient, *low cost,* ACME-LITEPAK No. 1. *No experience is necessary.* You just arrange your subjects and your lights according to 4 tested lighting floor plans enclosed. Imagine the thrill of working with *three* fine photoflood reflectors and an extension cord.. 1250 powerful watts of just the right kind of light, directed exactly where you want it! You'll be surprised and delighted with results.

### CARRY THEM ANYWHERE, ANYTIME!

When finished, the whole outfit packs away neatly.. everything in its place.. in the handsome LITEPAK container. Patented, sturdy construction with plastic handle—easy to carry and to store. Space has also been provided for 3 husky Bantamwate Champion stands and extensions. The clamp-on reflectors can be readily adapted for use on these fine Acme-Lite stands, which you can add right away, or later.

**SEND FOR:** free new book describing 30 outstanding types of photo lighting equipment for amateur and professional use. See the new ACME-LITEPAK No. 1 at your dealer's. Prices are surprisingly low for equipment of such fine quality.

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401 NORTH WOOD STREET, CHICAGO 22, ILLINOIS

**When Christmas rolls around, we here at AREMAC brim over with good cheer and friendliness. You all know us from the past . . . we've *always* tried to give you real values! But Christmas time is even better. We go "all out" to make your holiday gift-buying a real thrill, and our courteous Mail Order Department will rush out your order as soon as humanly possible—so you can feel safe about your gift list!**

Brand New Leica III C with coated Summitar f/2 lens formerly $448.00 NOW $385.00 tax included. Also available with coated Elmar f/3.5 lens formerly $332.00 NOW $280.00

## NEW LEICA EQUIPMENT JUST IMPORTED FROM GERMANY

| | |
|---|---|
| Leitz Eldia Printer | $ 39.50 |
| Leitz Micro Ibsor attachment | 120.00 |
| 35mm wide angle Leitz Elmar f/3.5 coated | 123.20 |
| 90mm Leitz Elmar f/4 coated | 152.00 |
| 135mm Leitz Hektor f/4.5 coated | 213.50 |
| Leica Guide | 1.75 |
| Leica Manual | 5.00 |
| Genuine Leica Ever-Ready carrying case. | 12.30 |
| Leica Image Erector Universal View finder | 87.50 |
| Leitz Viewer | 87.00 |
| Leitz Nooky for all 5 CM lenses | 70.00 |

## USED LEICA SPECIALS

All of the following equipment is used but in perfect condition and fully guaranteed both optically and mechanically.

| | |
|---|---|
| Leica III C coated Summitar f/2 | $298.50 |
| Leica III C coated Summar f/2 | 249.50 |
| Leica III C coated Elmar f/3.5 | 229.50 |
| Leica III A coated Summar f/2 | 229.50 |
| Leica III A coated Elmar f/3.5 | 189.50 |
| 28mm Leitz Hektor f/6.3 | 139.00 |
| 35mm Leitz Elmar f/3.5 | 104.50 |
| 73mm Leitz Hektor f/1.9 | 195.00 |
| 90mm Leitz Elmar f/4 | 109.50 |
| 90mm Leitz Thambar f/2.2 | 195.00 |
| 135mm Leitz Hektor f/4.5 | 149.50 |
| 200mm Leitz Telyt f/4.5 with reflex housing | 395.00 |

## NEW CARL ZEISS CAMERAS WITH ZEISS LENSES AT SPECIAL LOW PRICES

| | |
|---|---|
| Ikonta 35 f/3.5 | $ 75.00 |
| Ikonta 35 f/2.8 | 91.00 |
| Ikonta A 1⅝x2¼ f/4.5 | 54.00 |
| Ikonta A 1⅝x2¼ f/3.5 | 66.00 |
| Ikonta B 2¼x2¼ f/4.5 | 60.00 |
| Ikonta B 2¼x2¼ f/3.5 | 72.00 |
| Ikonta C 2¼x3¼ f/4.5 | 63.00 |
| Ikoflex I f/3.5 | 99.00 |
| Ikoflex I Tessar f/3.5 | 120.00 |
| Super Ikonta A 1⅝x2¼ f/3.5 | 162.00 |
| Super Ikonta B f/2.8 | 252.00 |
| Super Ikonta BX f/2.8 | 317.00 |

## USED CARL ZEISS SPECIALS

All of the following equipment is used but in perfect condition and fully guaranteed both optically and mechanically.

| | |
|---|---|
| Super Ikonta A Special f/3.5 | $129.50 |
| Super Ikonta B f/2.8 | 195.00 |
| Super Ikonta BX f/2.8 | 245.00 |
| Ikoflex II f/3.5 | 179.50 |
| Ikoflex III f/2.8 | 269.50 |
| 28mm Zeiss Tessar f/8 | 125.00 |
| 35mm Zeiss Biogan f/2.8 | 249.50 |
| 85mm Zeiss Triotar f/4 | 145.00 |
| 85mm Zeiss Sonnar f/2 | 289.50 |
| 135mm Zeiss Sonnar f/4 | 195.00 |
| 180mm Zeiss Tele-Tessar f/6.3 | 169.50 |
| Contax I coated Sonnar f/2 | 189.50 |
| Contax II coated Sonnar f/2 | 249.50 |
| Contax III coated Sonnar f/1.5 | 349.50 |
| Contax Universal Finder | 110.00 |
| Contameter for Contax I, II, III | 109.50 |
| Contameter for Super Ikonta B | 89.50 |
| Contax Guide | 1.75 |
| Contax Eveready Case "Domestic" | 11.00 |

## NEW KINE EXAKTA CAMERAS

| | |
|---|---|
| Kine Exakta Tessar f/2.8 | $265.00 |
| Kine Exakta Zeiss Biotar f/2 | 369.50 |
| Kine Exakta Primoplan f/1.9 | 389.50 |

## USED KINE EXAKTA CAMERAS

All of the following equipment is used but in perfect condition and fully guaranteed both optically and mechanically.

| | |
|---|---|
| Kine Exakta Xenar f/2.8 | $189.50 |
| Kine Exakta Tessar f/2.8 | 219.50 |
| Kine Exakta Xenon f/2 | 269.50 |
| Kine Exakta Biotar f/2 | 295.00 |
| Kine Exakta Primoplan f/1.9 | 295.00 |
| 40mm Meyer, wide angle f/4.5 | 145.00 |
| 75mm Zeiss Biotar f/1.5 | 295.00 |
| 100mm Zeiss Biotar f/2 | 295.00 |
| 105mm Meyer Trioplan f/2.8 | 165.00 |
| 150mm Meyer Tele Megor f/5.5 | 149.00 |
| 180mm Schneider Tele Xenor f/5.5 | 185.00 |
| 250mm Schneider Tele Xenar f/5.5 | 249.50 |
| Kine Exakta Guide | 1.75 |

## SPECIAL

Sliding Focusing Copying Attachment for Leica complete with 5X Magnifier 7mm, 15mm, 30mm, 45mm, 60mm and 90mm Extension Tubes, complete, Regular $83.31.
Special ..... $69.03

## SPECIAL

Leica Series VIII Synchronizer complete with 1 case Press 40 bulbs (120).
Regular $84.60 SPECIAL $72.60

Contax Copying Outfit consisting of Speed-O-Copy for Contax. Set of Adapter rings, Magnifier, 7mm, 15mm, 30mm, 45mm, 60mm, 90mm Extension Tubes. Regular $72.43. SPECIAL $60.49

## SPECIAL

Kine Exakta Copying Outfit consisting of Male and Female Adapter Flanges—15mm, 30mm, and 50mm Extension Tubes. Regular $22.16. SPECIAL $19.75

## "MYRACLE MYCRO"

**½ SIZE PACK OF CIGARETTES!**

Only **$16.50** complete with DeLuxe Eveready carrying case. World's smallest camera.

**CONSIDER THESE FEATURES:**

- Anastigmat color-correct 20mm, f/4.5 UNA lens.
- Shutter: speeds B-1/25, 1/50, 1/100.
- Between the lens cocking shutter.
- Direct vision optical view-finder.
- All parts milled, threaded and machined, as in highest priced cameras!
- Uses daylight loading roll film, 10 exposures, fine grain.
- Splendid enlargements.
- Chrome tripod, sun shade and filters available.

## MINI-MINIATURE CAMERA HQ.

| | |
|---|---|
| Micro 16mm | $ 19.95 |
| Stecky 16mm f/3.5 lens with case | 25.00 |
| Rubix 16mm f/3.5 lens with case | 39.50 |
| Minox f/3.5 lens | 195.00 |

**In Stock for immediate delivery**

## MOVIE LENS SPECIAL

| | |
|---|---|
| 1½ Bell & Howell Ansix f/3.5 coated for all 8mm cameras | $29.50 |
| 3" Bell & Howell Telate f/4.5 16mm "C" mount | 49.50 |
| 3" E.K. f/4.5 16mm "C" mount, Special | 44.50 |
| 7mm f/2.5 Wide Angle Lens for all 8mm Cameras | 29.50 |
| 16mm f/2.5 Wide Angle Lens "C" mount | 34.50 |

## NEW 8mm CAMERAS

| | |
|---|---|
| Bell & Howell Filmo Companion 8-f/2.5 | $ 89.50 |
| Bell & Howell Filmo Sportster f/2.5 | 102.61 |
| Bell & Howell Filmo Sportster f/1.9 | 151.03 |
| Bell & Howell Filmo Tri-Lens 8-f/1.9 | 205.39 |
| Bell & Howell Filmo Tri-Lens 8-f/2.5 | 156.78 |
| Bell & Howell Auto-8-Turret Mag. w/2 lens | 296.22 |
| Revere 88-f/2.5 | 77.50 |
| Revere 88-f/1.9 | 104.50 |
| Revere 99-Turret f/2.8 | 110.00 |

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**AREMAC CAMERA CO., INC.**

**1 EAST 43rd ST., N. Y. C.**

# AREMAC

## SUPER VALUES...

JUST IN TIME FOR CHRISTMAS!

### NEW 8mm CAMERAS

| | |
|---|---|
| Revere 99-Turret f/1.9 | $137.50 |
| Revere 70-Magazine f/2.8 | 127.50 |
| Revere 70-Magazine f/1.9 | 155.00 |
| Revere 60-Magazine Turret f/2.8 | 152.50 |
| Revere 60-Magazine f/1.9 | 187.50 |
| Keystone K-8 f/3.5 | 49.50 |
| Keystone K-22 f/2.5 | 67.50 |
| Keystone K-22 f/1.9 | 99.50 |
| Bolex L-8 f/2.8 | 139.48 |
| Bolex H-8 f/1.9 | 342.05 |
| Briskin Magazine f/2.5 | 79.95 |
| Franklin Magazine f/2.5 | 119.50 |
| Franklin Magazine f/1.9 | 127.50 |
| Eastman Cine-Kodak Eight-25 | 64.17 |
| Eastman Cine-Kodak Magazine 8 | 145.83 |
| Universal Cinemaster II f/3.5 | 51.90 |
| Universal Cinemaster II f/2.5 | 66.65 |
| Universal Cinemaster II f/1.9 | 96.75 |

**SPECIAL**

BRAND NEW BOLEX L8 f/1.9 . . $118.50

JUST ARRIVED NEW DEJUR 8mm MAGAZINE f/2.5 with FADEMATIC CONTROL . . . . . $127.50

**SPECIAL**

BRAND NEW PERFEX 8mm TURRET MAGAZINE CAMERA COMPLETE with ½" f/2.5, 1" f/3.5 and 1½" f/3.5. ALL COMPLETE . . . . . $99.50

### NEW 16mm CAMERAS

| | |
|---|---|
| Bell & Howell Filmo Auto Load f/2.5 | $186.67 |
| Bell & Howell Filmo Auto Load f/1.9 | 214.08 |
| Bell & Howell Filmo Auto Load f/1.5 | 265.13 |
| Bell & Howell Auto Master Turret f/2.5 | 305.08 |
| Bell & Howell Auto Master Turret f/1.9 | 332.50 |
| Bell & Howell Auto Master Turret f/1.5 | 383.54 |
| Bell & Howell Filmo 70-DA f/1.9 | 307.17 |
| Bell & Howell Filmo 70-DA f/1.5 | 348.21 |
| Revere 16 Magazine f/2.5 | 127.50 |
| Revere 16 Magazine f/1.9 | 155.00 |
| Revere 26 Magazine Turret f/2.5 | 152.50 |
| Revere 26 Magazine Turret f/1.9 | 187.50 |
| Keystone A-7 f/2.5 | 74.50 |
| Keystone A-7 f/1.5 | 107.50 |
| Bolex H-16 f/1.5 with frame counter | 349.00 |
| Bolex H-16 Switar f/1.4 with frame counter | 466.25 |
| Eastman Cine Kodak Magazine | 175.00 |
| Eastman Cine Kodak Special | 586.67 |

### NEW 8mm PROJECTORS

| | |
|---|---|
| Bell & Howell Filmo Master with case | $187.50 |
| Bell & Howell Picture Master with case | 262.00 |
| Bolex Combination 8 & 16 with case | 331.00 |
| Eastman Kodascope 890A with case | 185.00 |
| Ampro A8 with case | 168.00 |
| Revere 500 W | 120.00 |
| Keystone K-108 | 138.50 |
| Keystone C-18 | 34.50 |
| Keystone R-8 | 74.50 |
| Eastman Kodascope Eight 33 | $ 78.00 |
| Eastman Kodascope Eight 90 | 185.00 |
| DeJur 750W with case | 154.50 |
| DeJur 100W with case & cordomatic | 174.50 |

### NEW 16mm PROJECTORS

| | |
|---|---|
| Bell & Howell Filmo Diplomat with case | $273.30 |
| Bell & Howell Showmaster with case | 312.95 |
| Keystone K-160 | 119.50 |
| Bolex Combination 8x16 with case | 331.00 |
| Kodascope Sixteen 10 750 W | 119.15 |
| Kodascope Sixteen 20 750 W | 245.00 |
| Ampro Imperial with case | 276.00 |

### NEW 16mm SOUND PROJECTORS

| | |
|---|---|
| Ampro Sound Century 5 | $395.00 |
| Ampro Sound Premier 20 | 540.00 |
| Apollo Sound | 129.50 |
| Filmo Sound Academy | 495.00 |
| Filmo Sound Utility | 579.00 |
| Filmo Sound Utility with cordomatic | 603.50 |
| Sound Kodascope FS 10 N | 500.00 |
| Sound Kodascope FB 40 (40W) | 855.00 |
| Movie Mite 63 LM | 198.50 |
| Nateo Lightweight | 289.50 |
| Revere SP 16 Sound | 287.50 |
| Victor Lightweight | 375.00 |
| Victor Triumph | 489.50 |

### SLIDE PROJECTORS

| | |
|---|---|
| Argus PA 100 with case | $ 31.85 |
| Argus PA 200 with case | 34.50 |
| Bausch & Lomb 2x2 slide projector | 58.00 |
| Davidson Star D One Twenty | 79.95 |
| Bell & Howell Filmo Duo-Master with case | 130.00 |
| Bell & Howell Filmo Slide Master with case | 285.00 |
| Golde Manumatic with case | 62.00 |
| Golde Filmatic with case | 88.00 |
| Golde Master Projector with case (up to 3¼x4¼) | 81.00 |
| Kodaslide 1A | 27.50 |
| Kodaslide 2A | 47.50 |
| Kodaslide Master | 181.00 |
| P R C Auto. slide projector with case | 125.00 |
| S.V.E. Model R.K. 100 W with case | 35.95 |
| S.V.E. Model AK 300 W with case | 62.90 |
| S.V.E. Model DD 150 W with case | 68.50 |
| S.V.E. Model AAA 300 W with case | 80.00 |
| T.D.C. Model B 150 W | 39.75 |
| T.D.C. Model C 300 W | 49.70 |
| T.D.C. Model D 300 W with fan cooling unit | 62.20 |
| Viewlux AP 5 (up to 2¾x2¾) | 49.50 |

### EXPOSURE METERS

| | |
|---|---|
| DeJur Dual Professional | $32.50 |
| General Electric DW 58 | 19.95 |
| General Electric PR 1 | 32.50 |
| Norwood Director | 32.08 |
| Skan SM 1 with case | 12.95 |
| Skan SM 2 with case | 19.75 |
| Weston Master II | 29.67 |
| Weston Master II Cine Model | 29.67 |

OUR CHRISTMAS SPECIAL TO YOU, with any of the above meters a DELUXE CARRYING CASE WILL BE GIVEN **FREE!**

### NEW ENLARGERS

| | |
|---|---|
| DeJur Versatile I with 3½ f/4 lens | $118.65 |
| DeJur Versatile II with 3½ f/4.5 lens | 99.00 |
| DeJur Professional 4x5 with 135 f/4.5 lens | $169.50 |
| Federal 269 with 3½ f/6.3 lens | 39.50 |
| Federal 279 with 3½ f/6.3 lens | 47.00 |
| Kodak Precision A 2¼x34 | 148.00 |
| Leitz Focamat 1 B (Auto-Focus) | 168.00 |
| Omega DII without color head | 178.90 |
| Omega D II with color head | 194.80 |
| Automega auto-focus up to 5x7, plus tax | 325.00 |

### BINOCULARS FOR ALL OCCASIONS

| | |
|---|---|
| Carl Zeiss 6x30 | $119.50 |
| Carl Zeiss 8x30 | 129.50 |
| Leitz 8x30 | 129.50 |
| Leitz 7x50 | 175.00 |
| Hensold 10x50 | 145.00 |
| Hensold 7x50 | 155.00 |
| Sard "Sports" 6x20 | 150.00 |
| Sard "Theater Glass" 3½x15 | 150.00 |
| Sard 6x42 | 225.00 |
| Bausch & Lomb 6x30 | 135.00 |
| Bausch & Lomb 7x50 | 162.00 |
| Bausch & Lomb 8x30 | 150.00 |
| Bausch & Lomb 7x35 | 150.00 |

All Binoculars include leather carrying case. Add 20% Federal Excise Tax.

### AERIAL CAMERAS

| | |
|---|---|
| K8—15" f/5.6 New | $149.50 |
| K21—7" Aereo—Ektar f/2.5 | 119.50 |
| German 3¼x3¼ hand camera f/2 Xenon | 149.50 |

### Editing Equipment

| | |
|---|---|
| Kodak Sr. Editor, New | $32.50 |
| Craig 16mm Editor and Viewer, like new | 39.50 |
| Craig 8mm Editor & Viewer, like new | 35.00 |
| Craig Splicer 16mm | 11.50 |
| Craig Jr. Splicer | 3.95 |

### Tripods

| | |
|---|---|
| Craig Deluxe Tripod | $19.95 |
| Manhattan Deluxe Metal Tripod | 9.95 |
| Voss Folding Tripod | 2.95 |

### MUSICAL FILMS

16mm Sound, 100 Feet Reversed Prints . . . $2.50

### PROFESSIONAL DARKROOM OUTFIT

Elwood S2, 5x7 Enlarger containing Printimer Automatic Second Timer, Vinylite Enlarger Cover, 161mm f/4.5 Kodak lens with click stops. Complete . . . . . $109.89

**SPECIAL**

Reconditioned 16mm Sound Projectors Victor Nateo, Ampro. Newly overhauled, all take 750 watt lamps, and give theater-quality brilliant screen image, exceptional sound fidelity. Guaranteed. Your choice, only **$239.00**

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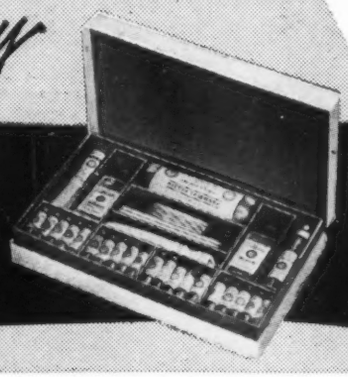
**No special skill is needed to add the glowing colors of real life to a favorite family Christmas gift.**

*It's Easy*



## MARSHALL'S Big "Number 2" Set

the perfect Xmas gift

for every photo-fan **$5.85**

Marshall Photo-Oil Color sets make ideal gifts for every photo fan from "seven to seventy." Marshall Photo-Oil Colors are so simple to use that even a child can get pleasing results the very first time. Complete, easy-to-understand instructions with each set.

Write today for "How to Make Beautiful Colored Prints with Marshall's Photo-Oil Colors." It's a 32-page illustrated booklet which gives you the complete basic course for photographic oil coloring.....15c

**There are seven Marshall Photo-Oil Color sets priced from $1.25 to $5.85**

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# PHOTO-OIL COLORS

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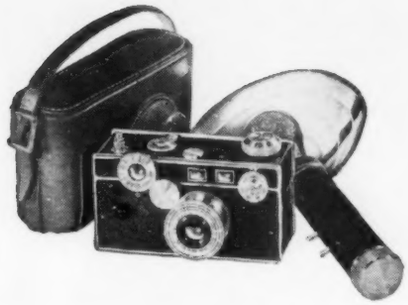
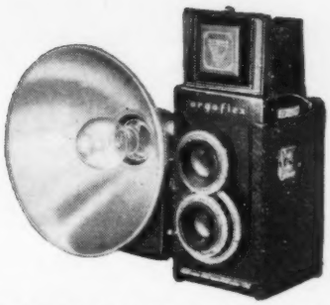
**Canadian Dist.: Canada Photo Products, Ltd., 137 Wellington St., West, Toronto 1**

**ARGOFLEX EM.** Has new all metal body, twin-matched, f:4.5 focusing and taking lenses. Superb for color; ideal for black and white. Takes 12 pictures 2¼ x 2¼ on 620 roll. **$56.00 Plus Tax, Case Extra.**



**ARGUS C-3.** Combines dependable built-in flash, coupled range finder and hard coated f:3.5 Anastigmat lens. Gear-controlled shutter, speeds of 1/10 to 1/300. **Price: $60.50 Plus Tax, Case Extra.**



**ARGOFLEX EF.** Built-in flash. Ideal for color or black and white. Hard-coated f:4.5 taking lens, matched viewing lens. Shutter speeds, 1/10 to 1/200. **Price: $65.00 Plus Tax, Case and flash unit extra.**

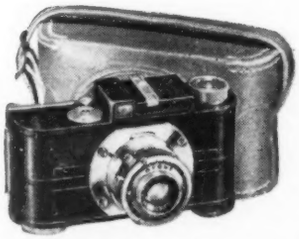
**ARGUS MODEL 21.** Today, only one camera in the world has the famous Markfinder sight—Argus 21! Seems to project guide lines and center mark right on your subject. Anastigmat f:3.5 lens, coated, color corrected. **$45.00 Plus Tax, Case Extra.**

# *With* **argus** *.. no mis-givings!*

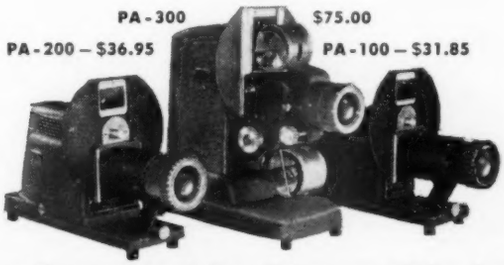
Half the fun of Christmas giving is selecting presents you know are wanted. Giving an Argus camera or projector is giving the pleasure of re-living parties, vacations, graduations in the months to come.

You can take any list of people, in any age groups. And you can write down an Argus gift for each that you know will be gladly received and happily used. Let your favorite camera dealer give you expert help in making your Argus gift selections.

**Argus, Incorporated • Ann Arbor, Mich.**



**ARGUS A-2.** Takes top grade color and black and white pictures. Has f:4.5 color-corrected lens, automatic shutter with speeds from 1/25 to 1/150. **Price: $27.90 Plus Tax, Case Extra.**




**3 Argus Projectors to Bring Your Best Color Slides to Life**

Show slides brilliantly lighted, flatteringly enlarged, with lecture-hall clarity. 3 Argus Projectors to choose from. See and try them all at your Argus Dealer's! Prices include case.

argus

## Let Your Argus Dealer Guide Your Giving!

# PIX-QUIZ

Here's another of Popko's inimitable photographic puzzles, guaranteed to amuse, if not confuse you. Sharpen up a pencil, summon your wits, and hit the deck. Place a check mark in the square before the answer you feel most like to the right one, and when you've finished, turn to page 230 to learn the correct ones. We hope yours and those match. To score your work—one right is just above average to good, two right is good to excellent, and knowing all three answers puts you at the head of your class.

**I** We don't know where they originated, but those "deckle edge" snapshots are in popular demand today. Actually they are

- ☐ 1. heart-shaped prints, used as Valentine gifts.
- ☐ 2. stamp-size pictures, with perforations on their edges.
- ☐ 3. prints with unevenly scalloped edges, instead of a straight trim.
- ☐ 4. prints which have a badly hypo-stained border.
- ☐ 5. pictures which have a design imprinted along their border.

submitted by G. A. DeCaro, Chicago, Ill.

**II** "Catch lights," they say, are a boon to better focusing. You'll find them in a subject's

- ☐ 1. highly polished shoes.
- ☐ 2. well combed hair.
- ☐ 3. manicured nails.
- ☐ 4. well-filled purse.
- ☐ 5. glistening eyes.
- ☐ 6. chubby little knees.

submitted by C. E. Shewell, Narberth, Pa.

**III** When a physicist refers to "incident light" as measured by a light meter, he means

- ☐ 1. headlight glare from oncoming automobiles.
- ☐ 2. the rays of light coming from any source which fall on the subject.
- ☐ 3. unwelcome light in the darkroom.
- ☐ 4. an alteration in the direction of travel of a ray of light.
- ☐ 5. the light which is reflected at an angle of 45 degrees from shiny surfaces.

submitted by B. J. Roberts, APO 777, N.Y.C.

## Letter from London

LET ME INTRODUCE you this month to a small group of people, whose efforts up till now were unknown to all but a very few. To tell the truth, I myself did not discover them until a week or two ago, but having met them, I decided right away that their light should no longer remain hidden.

I am referring to the four men and one lady who form the museum committee of the Royal Photographic Society. These five regularly spend their Friday evenings renovating old apparatus and restoring it to its original condition, and there can be no doubt as to the value of the work they are doing.

I went, with the chairman R. C. Layton Heardson, into the store-room, and I saw for myself the condition of the apparatus as received from donors—it was filthy, covered with verdigris, rusty, tarnished, battered, and so on. It would be hard to conceive of photographic apparatus in a worse state. Furthermore, and this certainly doesn't reflect very much credit on the Royal, no one had ever bothered about the stuff until the present energetic few took over; it was all dumped in the store-room and left there.

The RPS museum committee members at work repairing and restoring cameras.

Mr. Heardson and his helpers have worked wonders. Their restoration of the apparatus is complete, or perhaps I should be strictly accurate and say as complete as is humanly possible. For example, where metal lacquer is concerned, as long as the lacquer itself has remained basically unharmed, they will go right through the dirt as far the lacquer and there stop. All woodwork is cleaned and polished and in so far as is possible, all apparatus finally works.

They work in the friendliest of atmospheres. They have, in fact, a pleasant social evening, while they sit around the table, stripping, polishing, sand-papering, and the like. They have already made great inroads on the museum collection, and it will not be long now before they will be able to put on a display which will have no equal anywhere in the world.

Recent items cleaned by them, which I saw on show, were Fox Talbot's original camera obscura of 1823 which first gave him the idea of fixing the image by chemical means; an 1835 camera, also of Fox Talbot, which was referred to by his wife as the "mouse trap"; an 8½x6½-inch original Daguerrotype camera; and sev-

(*Continued on page* 152)

*for that*

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# SOLAR

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*America's*

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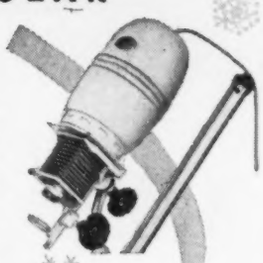
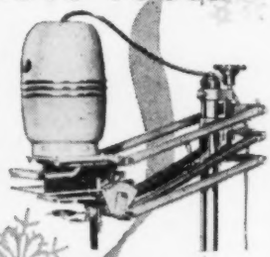


High in quality, low in price! Can be used for vertical or horizontal projection, photo-micrography and copying. For 2¼x3¼" and smaller negatives. Oversize double condenser optical system.
Less Lens, only .....$55.00
Excise Tax ..... 9.18
3½" F:4.5 Ilex coated lens .....$28.10

## 120 SOLAR AUTO FOCUS



Automatic needle sharp focus —like magic. Gives you more "Blue Ribbon" prints faster, easier. Takes 2¼x3¼" and smaller negatives. Oversize double condensers. Complete ready-to-use with Wollensak F:4.5 3½" coated lens $139.50
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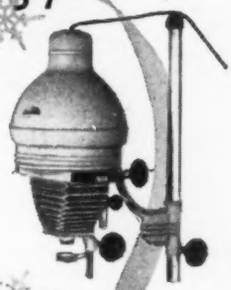
5½" F:4.5 Solar Anastigmat lens .....$49.88

## SOLAR 57

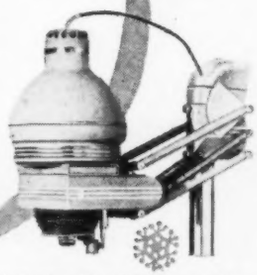


For 5x7" and smaller negatives. Beautiful, practical, economical. Precision made, finest construction. Incorporating famous B & J light equalizer, less lens $72.50
Excise Tax ..... 12.09
6½" F:4.5 Ilex Paragon lens .....$52.45

## BRAND NEW PRESS SOLARS

### 4" x 5" AUTO FOCUS

ELECTRIC OR HAND OPERATION



These automatic 4x5" Press Solars are beyond comparison, double condenser optical system, self ventilating lamphouse, 24x32" non-actinic baseboard. All completely new, entirely different. Completely counter-balanced. 135mm F:4.5 Kodak Projection Anastigmat coated lens. From 1¼ to 6¼ times magnification. Hand operated, ready to use, including lens .....$298.50
Federal Excise Tax 49.75
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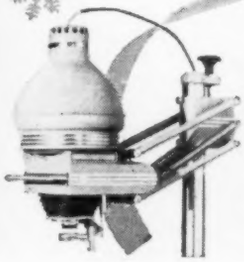

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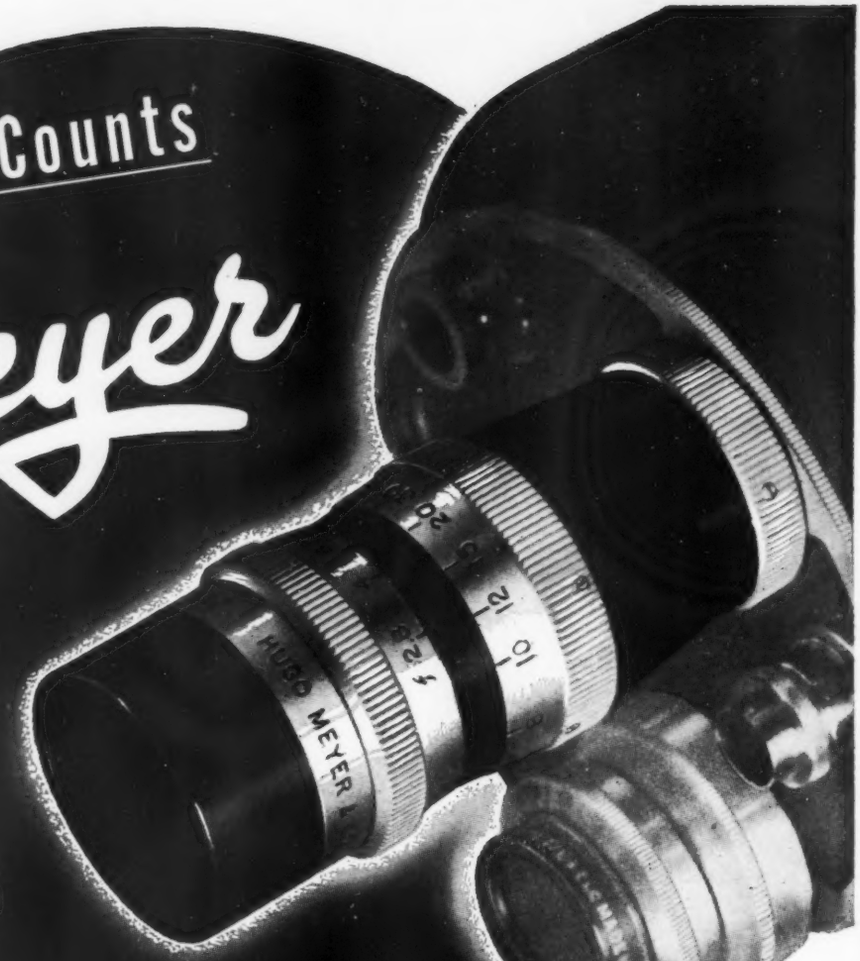
## TRIOPLAN® SERIES OF CINE LENSES

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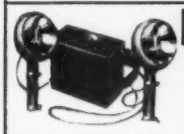

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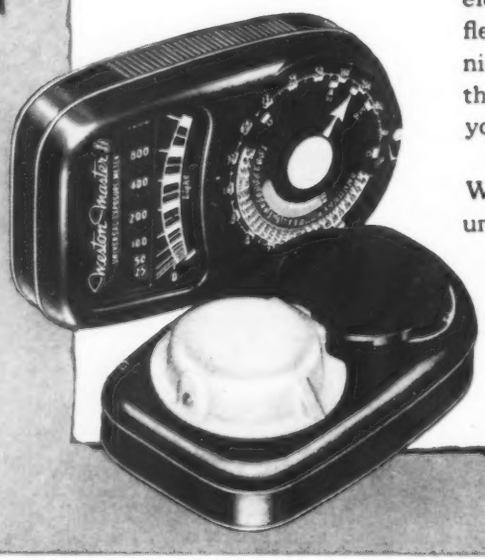

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Three-dimension . . . full color slides.

Fairy tales, scenic wonders, animals, bible subjects.*

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* 50c each.

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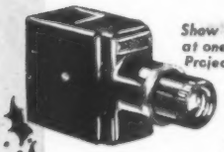

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### 8MM MOVIE OUTFIT

Bell & Howell Filmo Companion, coated F2.5 lens, 4 shutter speeds....$89.83
Filmo Master Projector, 400' Capacity, coated F1.6 lens, with case. 187.50

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case $17.50 extra
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Flash Holder for Brownie Reflex.....4.03
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Flash Holder for above.....2.92
Duaflex (2¼x2¼"). The new reflex type box camera, complete with shield and neck strap.....$13.49
Flash Holder for above.....2.92
Kodak Flash Bantam, coated F4.5 lens, Synchro shutter "The most compact of the miniatures" Ideal for color.....$57.72
Kodak 35, coated F3.5 lens, Flash Kodamatic shutter, coupled range finder.....$86.58
Kodak Twin lens Reflex, (2¼x2¼") coated F3.5 lens, Flash Kodamatic shutter, complete with Eveready case.....$137.92
Six—20 Kodak Vigilant Jr. (2¼x3¼") Fixed Focus folding camera.....$20.20

**Three New Kodaks**

***All take 8 full 2¼ x3¼" pictures on 620 film which is in plentiful supply. Die cast aluminum body for long life. Excellent for color too.***

Six-20 Kodak Tourist, F8.8 lens, Flash Diomatic shutter.....$42.14
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Kodak Medalist II Ektar, F3.5 coated lens, Flash Supermatic shutter.....$312.50

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*Take the guesswork out of pictures by using one of these fine meters.*

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Skan, electric cell meter with case.....$12.50
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Invercone attachment for incident light for above.....$3.00
General Electric D W 58 meter.....$19.95
Set of 3 incident light masks for above.....2.10
General Electric PR-1 meter with incident light attachment.....$32.50
DeJur Professional Life Time Meter.....32.50
Norwood Director Incident Light Meter. 32.03
Set of 2 grids for above.....3.19
Cases for above from.....$1.50 to $2.50

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*A Name Synonymous with highest quality.*

**Model DL DeLuxe Portable screen with tripod**

30x40" . $20.00 37x50" . $28.50
40x40" . 24.00 45x60" . 35.00

*Many other makes and models on hand.*

## Latest Post-War Imports

*You give the finest when you make someone a gift of one of these world-renowned cameras. Small and compact, they're easy to operate. Film is inexpensive. Ideal for color.*

35mm Zeiss Ikonta, "35", Novar F3.5 lens, shutter speeds to 1/250, Eveready case. Reduced to $83.00
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Zeiss Ikonta B (2¼x2¼"), Tessar F3.5, compur rapid, speeds to 1/500, Eveready case.....$105.00
Zeiss Ikonta C (2¼x3¼"), Novar F4.5, speeds to 1/200, Eveready case. Reduced to.....$72.00
Zeiss Super Ikonta A (1⅝x2¼"), coupled range finder, Tessar F3.5, compur rapid, case..$195.00
Zeiss Super Ikonta B (2¼x2¼"), coupled range finder, Tessar F2.8, compur rapid, case....$264.00
Zeiss Ikoflex I, Tessar F3.5 T coated lens, in Klio shutter, Eveready case.....$132.00
Zeiss Ikoflex I, Novar F3.5 lens, in Klio shutter, Eveready case. Reduced to.....$111.00
Voightlander Baby Bessa (2¼x2¼"), Skopar F3.5, compur rapid.....$80.50
Voightlander Bessa (2¼x3¼"), F4.5 lens, Prontor II synchro shutter, leather case. Reduced to $57.50
35mm Praktiflex reflex, Victar F2.9 Reduced to.....$89.50
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Latest Model Auto Rolleiflex II, Factory coated Tessar F3.5, mirror coated, Rolleikin knobs $294.00

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***The ideal gift for the sport fan or those who travel.***

5x40 Air Guide Field Glasses.....$ 19.50
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8x30 Zeiss Deltrintem, coated, lightweight. 115.00
8x30 Bausch & Lomb Zephyr, coated.....150.00
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8x25 Colmont Lightweight.....49.50
8x30 Colmont Lightweight.....59.50
8x30 Marel Binoculars.....34.50

**SPECIAL—AT BELOW PRE-WAR PRICE**

8x30 Colmont prism binoculars, central focusing, leather case.....$35.00

***All Glasses subject to 20% Federal Excise Tax***

## KODAK AIDS to help you

**Make your own Christmas Greeting Cards.**

Order early to insure prompt delivery.
Vertical or Horizontal masks with suitable inscription for 2¼x3¼" negatives. Each.....$1.00
Azo paper double weight (straight or deckle edge)
E2 or E3 per pkg. of 25 sheets.....$ .50
per pkg. of 100 sheets.....1.62
per pkg. of 500 sheets.....6.96
Envelopes, unlined, white. Per 100.....60
2¼x3¼" Christmas Folders. Each.....05
2½x4¼" Christmas Folders. Each.....05
Kodak Print Embosser.....1.25

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**Kit of 4 Colors**
Brown, Blue, Red, Green

**$2.45**

**Individual bottles, each 65c**

A decidedly different gift that is certain to please every photographer on your Christmas list . . . So *easy* to use—so *easy* on your Christmas gift budget (only $2.45).

Everyone who receives the kit will be thrilled by the beautiful effects which he can produce on black-and-white prints with Edwal Toners. Four popular colors—*brown* to give life and warmth to portraits; *blue* for skies and snow scenes; *red* for sunsets; and *green* for trees and meadows.

Edwal Toners are single solution. No bleaching . . . No re-developing . . . No darkroom needed! Buy Edwal Color Toner Kits from your camera dealer today.

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# Christmas Gift Suggestions From "One of Americas Great Camera Stores"

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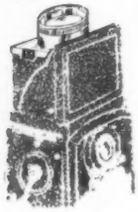
### Brand New ROSS XPRESS 5" F4 WIDE ANGLE LENS

Designed by Master Craftsmen. This precision made wide angle lens is suitable for all types of work, where critical definition, together with large aperture and great covering power is required. Provides full coverage and a large ratio of enlargement in 4x5 and 5x7 work. Surplus. Formerly sold for $139.00.
OUR PRICE **$24.50**

### Darkroom Photo Kit

Everything to do your own developing and printing • **Trays • Safe light • Paper • Chemicals • Thermometer**, etc. Also a copy of "**Everybody's Photo Course**," a book full of photographic information. Complete Kit, only..$4.95

Kodak's Famous "**A B C Darkroom Kit.**" Complete with printer trays, graduate, chemicals, safe light, etc., and everything to do your own developing and printing. List $7.58. Complete .....$6.89



## — STROBA —
### Reflex Camera WIDE FIELD MAGNIFIER

Easily attached or removed focusing eye piece. MAGNIFIES THE ENTIRE PICTURE! Specify camera when ordering.
ONLY **$7.95**

## 8mm MOVIE Cameras

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|---|---|
| Revere 88, with Wollensak f2.5 coated lens, five speeds, film counter, roll loading | $ 77.50 |
| Revere 88, with Wollensak f1.9 coated focusing lens, five speeds, roll loading | 104.50 |
| Revere 99, Turret Model, with Bausch and Lomb coated f2.8 lens, finder for three lens, five speeds | 110.00 |
| Revere 99, Turret Model with Wollensak f1.9 coated focusing lens, finder for three lenses, roll loading | 137.50 |
| Revere 70, Magazine Loading with Bausch & Lomb f2.8 coated lens, five speeds, easy, convenient | 127.50 |
| Revere 60, Magazine Loading Turret, with Bausch & Lomb f2.8 coated lens, turret from for three lenses, variable finder | 152.50 |
| Eastman Kodak Cine 8—Model 25, f2.7 coated lens | 64.17 |
| Eastman Kodak Cine Magazine with f1.9 coated focusing lens, easy, convenient | 145.93 |
| DeJur 8mm Magazine Loading Camera, latest improvement with automatic fading device, f2.5 coated lens | 127.50 |
| DeJur Magazine Loading with f1.9 Wollensak coated focusing lens, with automatic fading device | 149.50 |

### CASTLE AND OFFICIAL FILM

from our movie rental library. SPORTS—MUSICALS—NEWS EVENTS — CARTOONS—OLD TIME MOVIES, etc.

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| 8mm Subjects, comp. | $ 4.00 |
| 16mm Subjects, comp. | 6.50 |
| 16mm Sound Subjects, complete | 13.00 |

**BE FIRST TO SHOW THESE GREAT PICTURES!**

World Series of 1948, The Night Before Christmas, Football Parade of the Year 1948, Santa Claus' Punch & Judy. ORDER NOW!

**Catalogs on request—Orders promptly filled.**

## THE XMAS LINE-UP

Here is a partial list of the many fine cameras that we are now offering, reasonably priced, for your Christmas Gift Giving. These fine cameras will make the giver happy and the receiver happier. Look them over, priced right, for long lasting enjoyment.

### BOX CAMERAS

| | |
|---|---|
| Baby Brownie Special: 12 pictures on 127 film, Meniscus lens, fixed focus | $ 2.89 |
| Brownie Target 6-20, 18 pictures 2¼x3¼, Meniscus lens, fixed focus | 5.52 |
| Brownie Target 6-16, 8 pictures 2½x4¼, Meniscus lens, fixed focus | 6.04 |
| Brownie Reflex, Synchro Model, 12 pictures on 127 film, Meniscus lens, fixed focus | 7.67 |
| Flash Holder for above | 3.34 |
| Brownie Flash 6-20, 8 pictures 2¼x3¼, Meniscus lens, fixed focus | 11.03 |
| Flash Holder for above | 2.67 |
| Kodak Duaflex, 12 pictures 2¼x2¼, Kodet lens, Flash Shutter, fixed focus | 13.49 |
| Flash Holder for above | 2.67 |
| Ansco Panda, Reflex, 12 pictures 2¼x2¼, fixed focus | 4.89 |
| Ansco Shur Shot 20, 8 pictures 2¼x3¼, fixed focus | 4.54 |
| Ansco Pioneer 6-20, 8 pictures 2¼x3¼, fixed focus. Built in flash | 7.48 |
| Ansco Pioneer 6-16, 8 pictures 2½x4¼, fixed focus. Built in flash | 8.34 |
| Flash Holders for Pioneers Cameras | 2.65 |
| Universal Uniflash, fixed focus, 8 pictures on "00" film, complete with flash holder. | 9.95 |

### FOLDING CAMERAS

| | |
|---|---|
| Kodak Tourist, 8 pictures 2¼x3¼, Kodet lens, Flash Shutter, neck strap | $ 28.86 |
| Kodak Tourist, 8 pictures 2¼x3¼, Kodak Anaston f8.8 lens, Kodak Flash Diomatic Shutter | 42.14 |
| Kodak Tourist, 8 pictures 2¼x3¼, Kodak Anaston f6.3 lens, Kodak Flash Diomatic Shutter, focusing | 53.68 |
| Kodak Tourist, 8 pictures 2¼x3¼, Kodak Anaston f4.5 lens, Kodak Flash Kodamatic Shutter, focusing | 71.00 |
| Zeiss Ikonta B, 12 pictures 2¼x2¼, Novar f4.5 lens in Klio Shutter to 1/200th, Eveready Case. Formerly $81.90....Now | 69.00 |
| Zeiss Ikonta B, 12 pictures 2¼x2¼, Novar f3.5 lens in Klio Shutter to 1/250th, Eveready Case. Formerly $90.90...Now | 81.00 |
| Zeiss Ikonta C, 8 pictures 2¼x3¼, Novar f4.5 lens in Klio Shutter to 1/200th, Eveready Case. Formerly $90.90....Now | 72.00 |
| Zeiss Super Ikonta A, 16 pictures 1⅝"x 2½", Schneider Xenar f3.5 lens in Compur Rapid to 1/500th, Eveready case. Formerly $183.00 .....Now | 171.00 |

### REFLEX CAMERAS

| | |
|---|---|
| Zeiss Ikoflex I, 12 pictures 2¼x2¼, Novar f4.5 lens in Klio Shutter to 1/200th, Eveready Case. Formerly $126.00, Now | $111.00 |
| Ciroflex, f4.5 Wollensak lens, Alphax Shutter | 76.98 |
| Ciroflex, f4.5 Wollensak lens, Rapax Shutter | 99.45 |
| Argoflex EM, 12 pictures 2¼x2¼, Metal Body, f4.5 lens in Alphax Shutter | 64.40 |
| Kodak Reflex f3.5 coated lens in Supermatic Shutter, built in flash shutter, Eveready case | 137.92 |
| Automatic Rolleiflex, f3.5 Carl Zeiss Tessar lens, Eveready case. Formerly $375.00, Now | 275.00 |

### MINIATURE CAMERAS

| | |
|---|---|
| Kodak 35mm, Kodak Anaston f4.5 lens in Flash Diomatic Shutter | $ 57.72 |
| Kodak 35mm Rangefinder Cameras, Kodak Anaster f3.5 coated lens, Flash Kodamatic Shutter | 86.58 |
| Kodak Flash Bantam, Kodak Anaster f4.5 lens in Flash Shutter | 57.72 |
| Argus C3, f3.5 coated lens, coupled rangefinder built in flash, carrying case flash unit | 78.08 |
| Zeiss Ikonta 35mm with Novar f3.5 lens in Klio Shutter, Eveready case. Formerly $93.90, Now | 83.00 |
| Argus A-2, with f4.5 coated lens, Eveready case | 37.58 |
| Argus 21, with f3.5 lens, Markfinder finder, built in flash, Eveready case | 60.25 |
| Leica IIIC, f2 Summitar coated lens, speeds to 1/1000 latest model. Formerly $448.00. Now | 385.00 |
| Kine Exakta 35mm Reflex, Carl Zeiss Tessar f2.8 lens, shutter speeds from 12 sec to 1/1000, case. Formerly $325.00. Now | 235.00 plus tax |

**All Shipments F.O.B. Our Store**
**Sorry No C.O.D.'s**

### Kodak Christmas Photo Greeting Cards

This year we are in a position to offer you the very best in Christmas Card Supplies if you will order early, while the stock is complete and we can give you prompt service. Orders filled the same day as received.

**No. 23 Series:** This series consists of four single masks (2x3 inch openings). Each mask is ideally suited for amateur use in making "Christmas cards of Distinction." Your choice of "Christmas Greetings" or "Merry Christmas" in Vertical or Horizontal Position. Each, **$1.00.**

**No. 24 Series:** This series is for the advanced amateur or Photofinisher who desires a large assortment of masks for 2x3 inch openings. Complete with eight masks in Vertical and Horizontal Position, **$7.50.**

**No. 26 V-H. Series:** These masks are for making Cards on Kodabromide paper from 35mm or Bantam size film. They have "Christmas Greetings" in vertical or horizontal. Each, **$0.75.**

Azo Paper, Double Weight, 4¼ x 5½ (straight or deckle). Package of 25 sheets, **$0.49**; 100 sheets, **$1.62**; 500 sheets, **$6.96.**

Christmas Card Envelopes, unlined, white. Per 1000, **$4.50**; 500—**$2.65**; 100—**$0.90.**

**Kodak Edge Tinting Outfit:** For adding that professional touch to your Greeting Cards, with red and green ink, **$1.50.**

**Kodak Embossing Guide, $0.75.**

### BRAND NEW! 6x30 U. S. Army BINOCULARS

Here is an ideal Gift that will be THE gift long after Xmas is past, and what a BUY.
INDIVIDUAL FOCUS
FULLY COATED OPTICS.
Complete with genuine leather plush lined carrying case.
Regular price **$89.50 plus 20%** F. E. Tax.....SPECIAL! **Plus 20% Tax $49.50**

### Specially Priced PROJECTION SCREEN

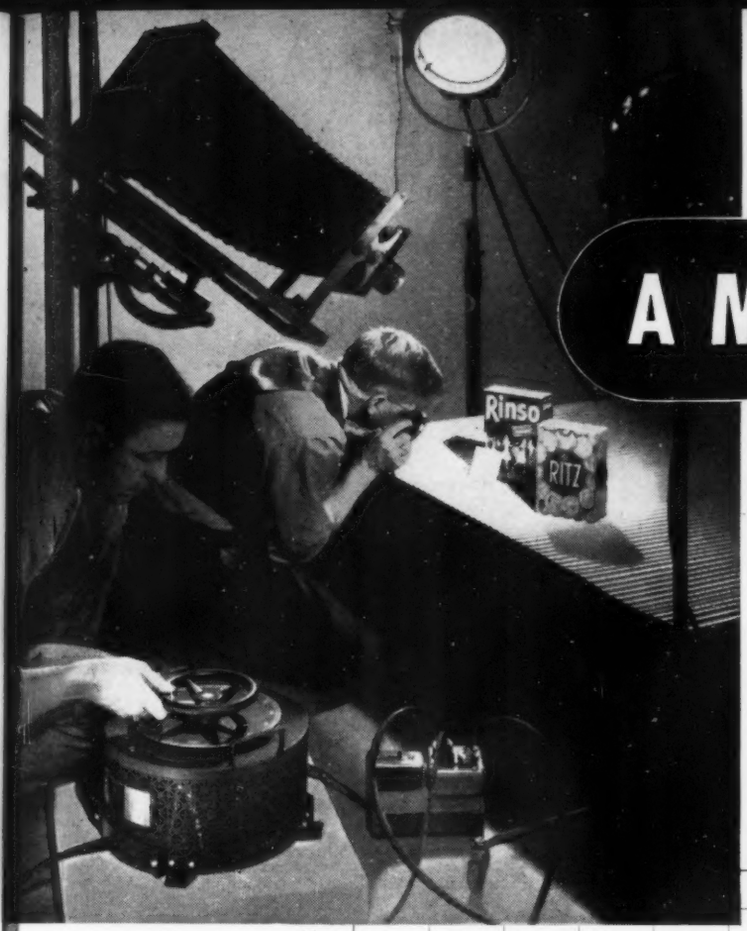
A convenient, dependable tripod screen in a one-piece, self-contained unit, for projection of your fine movies. Da-Lite glass beaded fabric screen surface stays white and clear—brings out the best in your movies and transparencies—equally good results with color and black-and-white. Screen surface is raised or lowered on a square elevating red—assuring positive screen alignment. Dustproof octagonal metal case finished in wrinkle-enamel. Lightweight unit folds compactly. Size 30"x 40"—Shipping Weight 12 lbs. — Reg. $13.50 Special .....$9.89
Size 40"x40"—Shipping Wgt. 13 lbs.—Reg. $15.75—Special.....$11.49
Size 37"x50"—Shipping Wgt. 15 lbs. — Reg. $18.25 — Special .....$14.48
Deluxe Zipper Type Carrying Case for Above — Special .....$3.25

### TRADE IN YOUR OLD EXPOSURE METER

We will be pleased to accept your old exposure meter in trade, regardless of make or condition, towards the purchase of a new meter. Just send us your old meter, you will be surprised to find out how much it is worth.

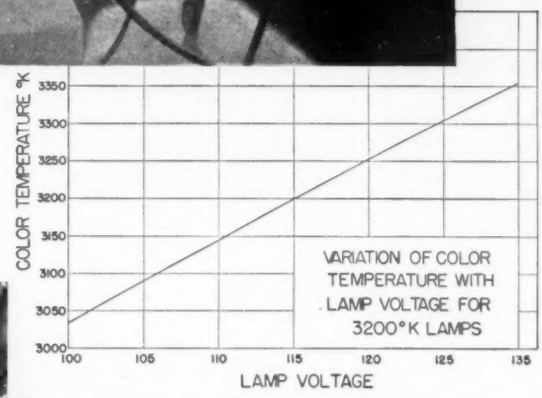
| | |
|---|---|
| Weston Master II, cine or still | $29.67 |
| General Electric DW 58. Formerly $26.95 | 19.95 |
| DeJur Model 6A, deluxe case | 18.50 |
| Norwood "Hollywood" Meter incident light | 32.08 |
| G.E. Model PR 1, "the meter with a memory," reads incident or reflected light | 32.50 |
| DeJur Du-All Professional, reads incident or reflected light | 32.50 |
| Deluxe Carrying Cases for Weston, General Electric, DeJur, etc. Reg. $2.00 | 1.50 |
| Norwood Grid and Disc | 3.19 |

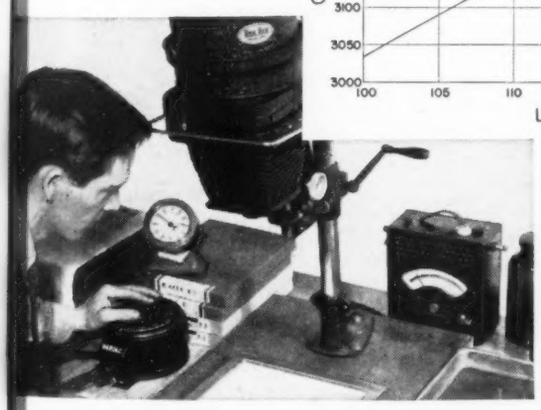
# HABER & FINK INC
## 12 WARREN STREET, NEW YORK 7, N. Y.




# A MUST for SERIOUS COLOR

Photo by Creative Photographers, Boston, Mass.



This drawing, courtesy of Lamp Department, General Electric Company, shows graphically what variations in lamp voltage do to color temperature of lamps. With a 115-volt lamp you will note that a drop to 105 volts causes a color temperature change of over 100 degrees K. With the VARIAC you can adjust the lamp voltage to its rated 115 volts.

In enlarging, many photographers use a constant lens diaphragm and vary the lamp voltage to produce prints of remarkable uniformity. In the darkroom VARIACS are even used to control the brilliance of safelights. VARIACS are made in a number of sizes to control lamp circuits from 170 watts to 7,000 watts.

*The trade name VARIAC is registered at U.S. Pat. Off. VARIACS are patented under U. S. Pat. No. 2,009,013 and are manufactured and sold exclusively by General Radio Company.*

**TYPE V-5MT VARIAC**

**Illumination Control**

On a 115-volt circuit this model will supply voltages continuously adjustable from zero to 135 volts. It will handle any load up to 865 watts. The Type V-5MT VARIAC Illumination Control is priced at $25.00, delivery charges paid when remittance accompanies order, in Continental U. S.

THE VARIAC* Illumination Control, introduced by us in 1935, has found very wide application in the photographic field, both in color and in black and white work. With the VARIAC, one of the most important variables in precise film processing . . . changes in a-c voltage on photographic lamps . . . can be controlled simply, accurately and efficiently.

### WHAT THE VARIAC IS

The VARIAC Illumination Control is a manually adjustable autotransformer supplying output voltages continuously variable with perfect smoothness from ZERO to 17 per cent above line voltage. VARIACS OPERATE ONLY ON ALTERNATING CURRENT.

### WHAT THE VARIAC WILL DO

The VARIAC, unlike the familiar rheostat-type of control, gives a voltage HIGHER (by 17%) than the line voltage from which it is operated. On a 115-volt circuit you get 135 volts output. Thus if your line voltage drops to even as low as 95 volts, you can bring it back up to 115 volts with the VARIAC. With a VARIAC you can operate any combination of lamps up to the full load rating of the unit. This cannot be done with a rheostat.

### WHAT ABOUT COLOR?

Experienced color workers know how critical all color operations are with respect to lamp temperature. This is shown graphically in the accompanying chart. With the VARIAC, and an inexpensive voltmeter, you can keep the proper voltage on studio, printer and enlarging lamps at all times . . . saving hours of expensive retakes or remakes due to low or high line voltages.

### AND BLACK & WHITE?

VARIACS are used constantly in many black and white operations. For production processing of many prints from the same negative, the VARIAC eliminates costly re-printing resulting from variations in critical lamp voltage either in the printer or the enlarger. The VARIAC even allows the use of Photoflood lamps in most enlargers, operating the lamp at greatly reduced voltage during focussing and composing, and then running the illumination up for the relatively short exposure. Enlargements can be made on contact paper to take advantage of the beautiful emulsions available in these papers. Many users with a photocell exposure meter to measure the illumination at the easel, vary the voltage on the enlarger's lamp to obtain a standard meter reading with practically any density of printable negative. This results in a standard enlarging time.

### STANDARDIZING WITH THE VARIAC

With modern films and papers of standard grades and speeds the VARIAC furnishes the user of these materials with one very necessary tool to insure standard operating procedures in accurately setting the voltage on all photographic lamps to obtain uniform results in the studio, the enlarger, the printer, the darkroom and the photo finishing plant.

***Let Us Tell You More. Merely Fill In The Coupon Below. We'll Tell You How You Can Try Variacs For Ten Days!***

**GENERAL RADIO COMPANY**
**30 State St., Cambridge 39, Mass.**

*Please send me complete information on VARIAC Illumination Controls and tell me how I may try the VARIAC for ten days.*

NAME _____

STREET _____

CITY and ZONE _____

STATE _____

**and**

**SEE YOUR SLIDES AT THEIR VERY BEST**

***with the New***

***With Automatic Slide Changing Mechanism***

Find yourself an easy chair . . . load your "Entertainer 300" with your favorite 2" x 2" slides . . . and, presto, the show is on! With finger-tip control you change slides automatically. After projection, slides stack into storage compartment in the bottom of the projector in correct order for next showing. The "Entertainer 300" holds approximately 50 slides in Ready-mounts or 20 glass-bound slides.

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# *Calendar of* PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

**Annual Exhibit of the Photographic Society of America*, Cincinnati, Ohio.**

The exhibition is open and not limited to members of PSA. It will be held Nov. 3-14 at the 1948 Convention in Cincinnati, Ohio.

**1948 Chicago International Exhibition of Photography*, (8th Chicago International Salon of Photography and the 39th Chicago Salon Combined).**

On exhibition Oct. 31 to Nov. 28, at the Chicago Historical Society.

**10th International Exhibition of Photography, Amateur Photographic Association of Hungary.**

On exhibition Nov. 6 to Dec. 8 at Budapest, Hungary.

**4th International Salon of Photographic Arts*, Charleston Camera Club, Charleston, West Va.**

On exhibition Nov. 14 to 19, at the State Capitol in Charleston, West Va.

**4th Mississippi Valley International Salon of Photography*, St. Louis Camera Club, St. Louis, Mo.**

On exhibition from Nov. 6 to 21, St. Louis City Art Museum.

**8th Annual Exhibit of Nature Photography*, Kentucky Society of Natural History, Louisville, Ky.**

On exhibition Nov. 21 to 28, University of Louisville, Ky.

**17th Annual Minneapolis International Salon of Photography and First Color Slide Exhibition,* Minneapolis Color-Photo Club.**

On exhibition: Pictorial, Dec. 5 to 30 at the Minneapolis Institute of Arts; Color slides, Oct. 30, 31 at Y. W. C. A. Benton Hall.

**4th International Salon of Sporting Photographs by Press Reporters, Club Atletico Provincial of Argentina.**

On exhibition Nov. 15 to 30 at the Club Atletico Provincial. Bd. 27 de Febrero No. 2672. Rosario. Rep. Argentina.

**3rd Omaha International Salon of Photography*, Omaha, Nebraska.**

On exhibition Nov. 24 to Dec. 19 at the Joslyn Memorial.

**17th Annual Detroit International Salon*, Photographic Salon Society of Detroit.**

Closes Nov. 15.
Entry fees: $1 for 4 prints and $1 for 4 2x2 color slides.
On exhibition Dec. 19 to Jan. 9 at the Detroit Institute of Arts.
For entry form write Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

**2nd Hudson-Mohawk International Salon of Photography, Albany Camera Club, Albany, N. Y.**

Closes Nov. 16.
Entry fee $1.
Four prints allowed.
On exhibition Dec. 9 to Jan. 3, at the Albany Institute of History and Art, Albany, N. Y.
For entry blanks write Mrs. Mabel Lehman, 445A First St., Albany, N. Y.

**1st Magic Empire Color Slide Exhibit*, Tulsa Camera Club, Tulsa, Oklahoma.**

Closes Nov. 24.
Entry fee $1.
Four 2x2 color slides allowed.
On exhibition Dec. 1 to 8 at the Tulsa Camera Club.
For entry form write E. A. Nesbitt, 1042 N. Gary Place, Tulsa 4, Okla.

**2nd International Cuban Salon of Photography*, Club Fotografico de Cuba, Havana, Cuba.**

Closes Nov. 30.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 10 to 30, 1949, at the Gallery of Club Fotografico de Cuba, Havana, Cuba.
For entry form write Club Fotografico de Cuba, O'Reilly No. 366, altos, La Habana, Cuba.

**Lucknow International Salon of Photography, The United Provinces Amateur Photographic Association, Lucknow, India.**

Closes Dec. 5.
Entry fee $1 for monochrome prints, $1 for color prints and slides.
On exhibition during February-March at Lucknow, India.
For entry form write Honorary Salon Secretary, U. P. Amateur Photographic Association, 10, Cantonment Road, Lucknow, India.

**11th Annual Springfield International Salon of Photography*, George Walter Vincent Smith Art Museum, Springfield, Mass.**

Closes Dec. 6.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 3 to 23 at the George Walter Vincent Smith Art Museum.
For entry form write the Salon Secretary, the George Walter Vincent Smith Art Museum, Springfield 5, Mass.

**1st Maryland Salon of Natural Science Photography, The Natural History Society of Maryland, Baltimore, Md.**

Closes Dec. 7.
Entry fee $1.
Limit four prints except series.
Four classes: Plant Life, Animal Life, Scenic, and Scientific.
On exhibition starting Jan. 4, 1949 at the Baltimore Museum of Art.
For entry form write Earl H. Palmer, c/o Natural History Society of Maryland, 2101 Bolton St., Baltimore 17, Md.

**16th Wilmington International Salon of Photography*, Delaware Camera Club, Wilmington, Delaware.**

Closes Jan. 12.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 6 to 27, Delaware Art Center.
For entry form write Helmut M. Engelmann, 3200 West Second St., Wilmington 172, Del.

**4th Chicago International Exhibition of Nature Photography, Nature Camera Club of Chicago.**

Closes Jan. 16.
Entry fee $1 for four prints, $1 for four slides.
On exhibition Feb. 1 to 28, Chicago Natural History Museum.
For entry forms write Louise Broman Janson, 6252 S. Kedzie Ave., Chicago.

**7th International Western Canadian Salon of Photography*, Manitoba Camera Club, Winnipeg, Manitoba, Canada.**

Closes Jan. 22.
Entry fee $1.
Four monochrome prints allowed, plus four color prints.
On exhibition Feb. 19 to March 3 in the Art Gallery, Winnipeg Civic Auditorium.
For entry form write Cyril G. Palmer, 318 Smith St., Winnipeg, Manitoba.

**37th Open Exhibition of Photography*, City of London and Cripplegate Photographic Society, England.**

Closes Jan. 28.
Entry fee $1 in each class.
Four prints and/or four slides allowed.
On exhibition Mar. 7 to 12 at Cripplegate Institute, Golden Lane, London, E. C. 1.
For entry form write Mrs. R. Morton,

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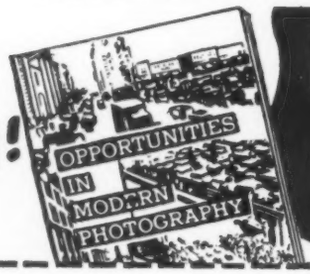


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**12th Annual Circle of Confusion Salon of Photography*, Whittier, California.**

Closes Jan. 31.
Entry fee $1 for each section.
Four prints and/or four color slides allowed.
On exhibition Feb. 13 to Feb. 27 at the Whittier Art Gallery, Whittier, Calif.
For entry form write Willis E. Reynolds, 417 N. Pickering Ave., Whittier, Calif.

**13th Rochester International Salon of Photography*, Memorial Art Gallery, Rochester, N. Y.**

Closes Feb. 3.
Entry fee $1 per section.
Four prints and/or four color slides allowed.
On exhibition March 4 to April 3 at the Rochester Memorial Art Gallery.
For entry form write David S. Adams, Memorial Art Gallery, Rochester 7, N. Y.

**1949 Philadelphia International Salon of Photography, Miniature Camera Club of Philadelphia.**

Closes Feb. 14.
Entry fee $1.
Four prints allowed.
On exhibition Mar. 5 to 27 at the Free Library of Philadelphia.
For entry form write Ruth N. Clery, 4713 Chester Ave., Philadelphia 43, Pa.

**3rd Great Falls Salon of Photography*, Great Falls Camera Club, Great Falls, Montana.**

Closes Feb. 15.
Entry fee $1.
Four prints allowed.
On exhibition March 1 to 15 at the Great Falls Public Library, Montana.
For entry form write Carlton L. Lingwall, 118 First Avenue South, Great Falls, Montana.

**1949 Exhibition of Pictorial Photography, Shropshire Photographic Society, Shrewsbury, England.**

Closes Feb. 16.
Entry fee $1.
Four prints allowed.
On exhibition Mar. 19 to Apr. 9 at the Borough Library and Museum, Shrewsbury, England.
For entry form write J. D. How, Shropshire Photographic Society, 2 Kenwood Road, Shrewsbury, England.

**5th San Francisco International Color Slide Exhibit, Photochrome Club of San Francisco.**

Closes Feb. 19.
Entry fee $1.
Four slides allowed.
On Exhibit Mar. 5 to 12 (excluding Mar. 6 and 8) at the San Francisco Museum of Art.
For entry form write Alice Cooper, 1 Montgomery St., Room 1304, San Francisco, Calif.

**36th Annual Pittsburgh International Salon of Photographic Arts, The Photographic Section of the Academy of Science and Art, Pittsburgh, Pa.**

Closing date for prints: Feb. 23; for color slides: Mar. 2.
Entry fee $1 each class.
Four prints and/or slides allowed.
On exhibition Mar. 18 to Apr. 17 at Carnegie Institute, Pittsburgh.
For entry form write Karl S. Leach, 92 Estella Ave., Pittsburgh 11, Pa.

**3rd Michigan International Exhibition of Nature Photography*, Cranbrook Institute of Science, Dearborn, Mich.**

Closes Mar. 14.
Entry fee $1 each division.
Four prints and/or four color slides allowed.
On exhibition Mar. 23 to Apr. 19 at Cranbrook Institute of Science.
For entry form write Roger E. Richard, 1832 N. Gulley Rd., Dearborn, Mich.

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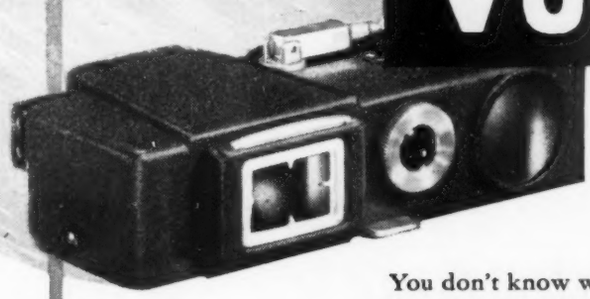

You don't know what speed, ease and accuracy in focusing can be until you've lined up a picture with the Vue-Focus. This miracle in camera optics is a single-window, all-in-one range finder, optical view finder, automatic parallax corrector PLUS night focus light . . . and is available ONLY on Busch precision built cameras. The Vue-Focus enables you to make all necessary focusing adjustments with pin-point accuracy IN SECONDS without taking the camera from your eye! Yes, all four focusing devices are combined in the Vue-Focus and work simultaneously as the lens is racked on the focusing track. See and operate the Vue-Focus yourself on the new, compact, all-metal Busch 4x5 or the world-famous Busch 2¼x3¼. Your dealer has both cameras equipped with Vue-Focus ready for your inspection. Mail coupon below for complete information.

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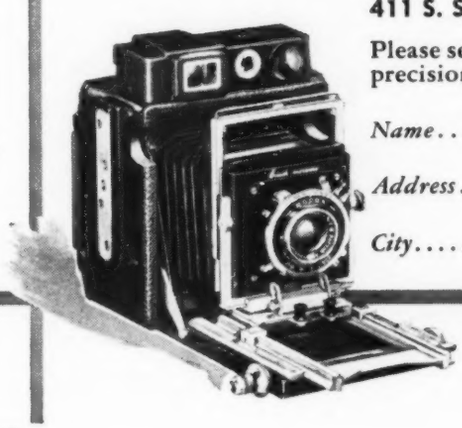

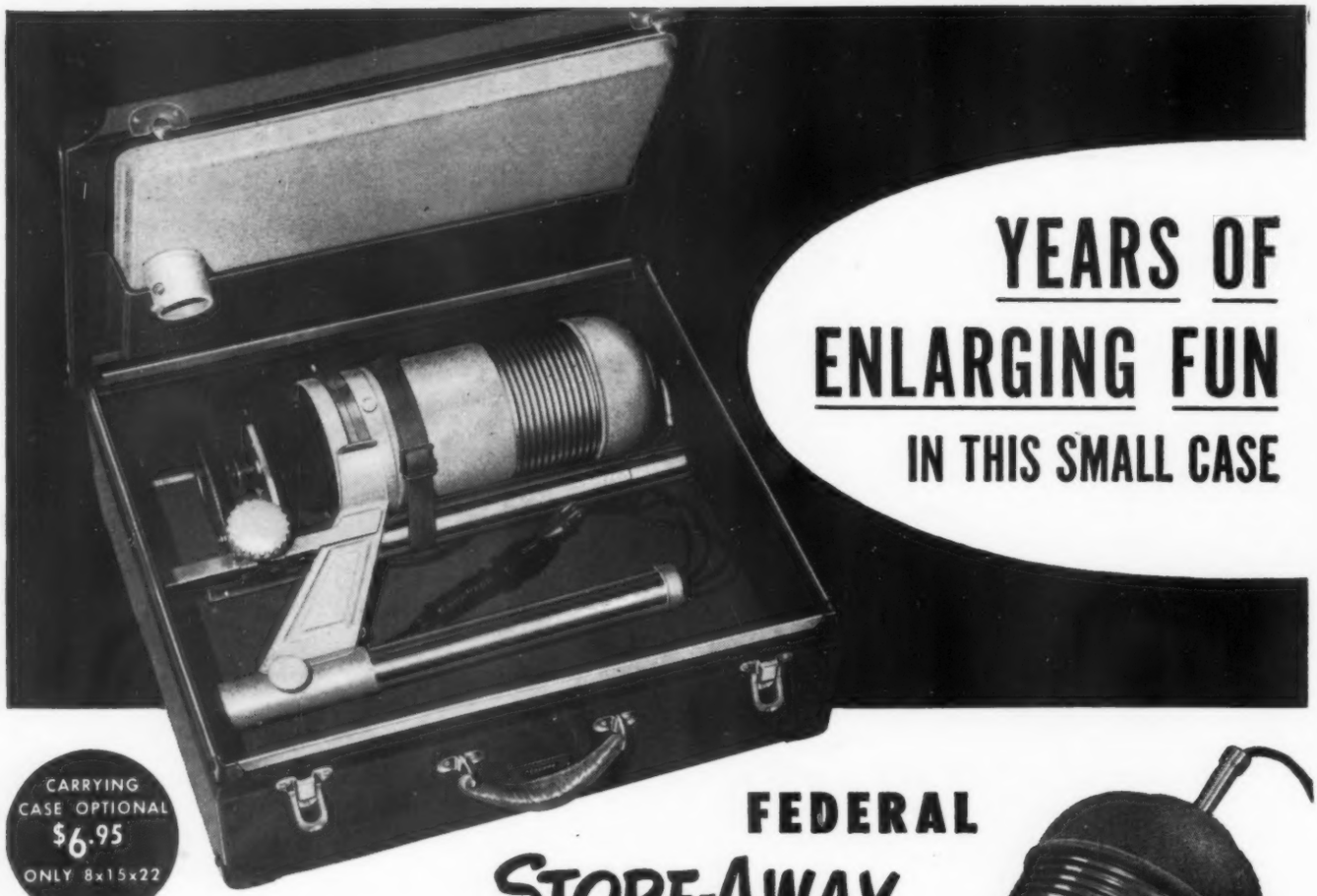

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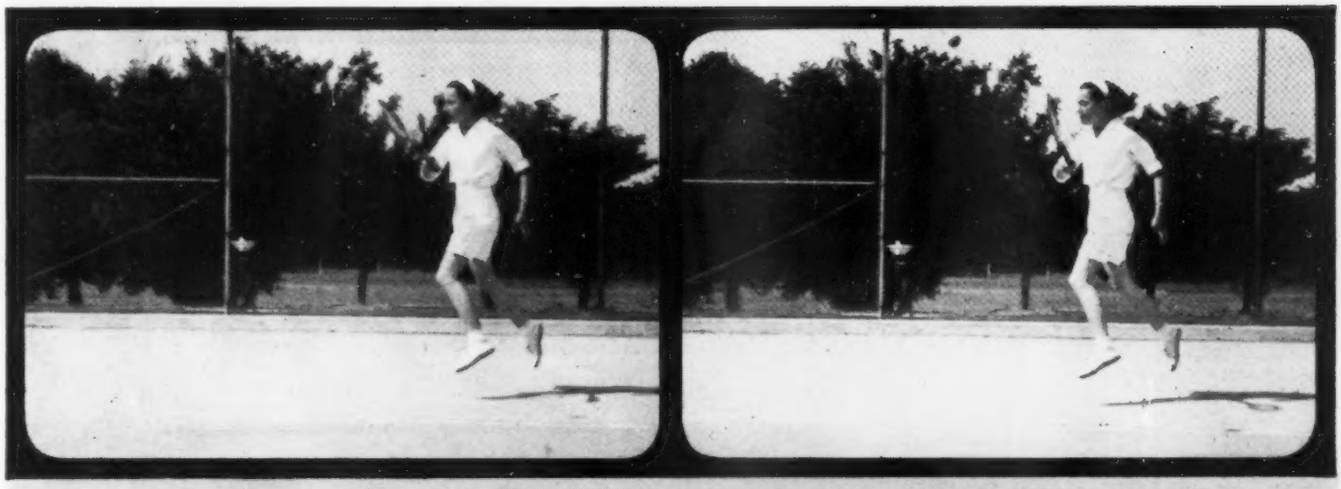
# *Can you tell*

# Which picture was taken with a CLARUS?



**The two pictures shown above are *unretouched* photographs made under *identical conditions** with two different cameras. One was taken with a famous imported $400 camera. The other was made with a *regular stock* CLARUS camera that you can buy for $116.25. Can you tell which picture is which?** Leading photographic experts couldn't detect the difference.**

| FEATURES | IMPORTED $400 CAMERA | CLARUS |
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| Up to 36 Exposures on 1 Roll of Film | ✓ | ✓ |
| Compact, Lightweight | ✓ | ✓ |
| Double Exposure Safeguard | ✓ | ✓ |
| All Controls on Top of Camera for Easy Operation | | ✓ |
| Interchangeable Lenses | ✓ | ✓ |
| All-climate Shutter | | ✓ |
| Precision Machined | ✓ | ✓ |
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| Built-in Flash Synchronizer | | ✓ |
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**The Feature Comparison Chart shows you—feature for feature—why CLARUS performance can match that of fine imported cameras.**

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*The CLARUS Performance Comparison Test was made by Arthur E. Haug, eminent free lance photographer for leading national publications and air lines . . . author of current pictorial best seller, *Chicago*. For complete details of this amazing test, write for free booklet, *Candid Camera Thrills with CLARUS*.

***Picture on right was taken with CLARUS, Model MS-35.*

**Clarus** with coated F/2.8 Wollensak Velostigmat lens.
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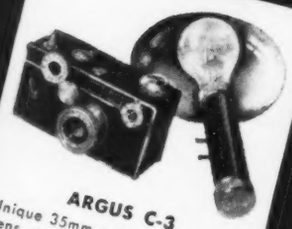

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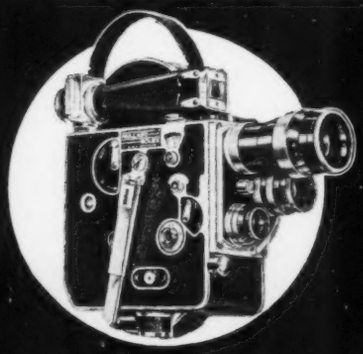

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| Kodak 25mm (Normal) F1.9 | $ 64.17 |
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| Kodak 38mm (Telephoto) F2.5 | $ 63.33 |
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| Wollensak 13mm (Normal) F1.9 | $ 55.42 |
| Wollensak 25mm (Telephoto) F1.9 | $ 63.20 |
| Wollensak 38mm (Telephoto) F3.5 | $ 55.42 |

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| | |
|---|---|
| Elgeet 7mm (Wide Angle) F2.5 | $ 47.55 |
| Elgeet 13mm (Normal) F1.9 | $ 36.10 |
| Elgeet 38mm (Telephoto) F3.5 | $ 28.80 |
| Elgeet 38mm (Telephoto) F2.5 | $ 56.60 |
| Elgeet 51mm (Telephoto) F3.5 | $ 36.90 |

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**MOTHER** has a new movie camera this fine day! Now she can take "live" pictures of her family and friends . . . even in the house, and at night! To her, too, the name Sylvania is a familiar one. For who else buys those bright Sylvania electric light bulbs that fill every socket in the house? Mother *knows* that *Sylvania* SUPERFLOOD LAMPS will serve her well when she takes those home movies!

**JUNIOR** can't wait to click his new flash camera! He, too, will be using a well-known Sylvania product. Mother and Dad made sure to get him the "First in Flash"—SUPERFLASH BULBS—so that he'd get fine pictures . . . the greatest enjoyment from his new camera.

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| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **Univex Mercury I.** F3.5 | $ | $ 24.00 | $ 15.00 |
| **Mercury II.** F2.7 ctd lens | 72.50 | 38.50 | 31.00 |
| **Flash Micro.** 16 Camera | 19.95 | 15.50 | 10.00 |
| **Argus A2.** F4.5, cc | 37.50 | 21.50 | 16.00 |
| **Argus 21.** F3.5 ctd, cc | 58.00 | 43.00 | 34.00 |
| **Argus C3.** F3.5 ctd., Flash, cc | 78.00 | 54.00 | 42.00 |
| **Perfex 101,** cpld, rfdr, F4.5 ctd | 39.99 | 28.00 | 23.00 |
| **Perfex 101,** cpld, rfdr, F3.5 ctd | 49.00 | 36.00 | 29.00 |
| **Perfex 55.** cpld, rfdr, F2.8 lens | | 49.50 | 40.00 |
| **Perfex Deluxe.** cpld, rfdr, F2.8 ctd | 99.50 | 68.00 | 50.00 |
| **Bolsey 35.** cpld F3.2 ctd | 55.90 | 41.50 | 34.00 |
| **Kodak "35"** F4.5 ctd synchro | 57.72 | 43.00 | 30.00 |
| **Kodak Bantam.** F4.5 ctd synchro | 57.72 | 43.00 | 30.00 |
| **Kodak "35"** w/rfdr F3.5 ctd | 86.58 | 65.00 | 55.00 |
| **Kodak Bantam Special.** F2 cpld | | 129.00 | 90.00 |
| **Retina I.** F3.5 lens | 89.00 | 56.00 | 45.00 |
| **Retina II.** cpld rfdr F2 ctd lens | 185.00 | 155.00 | 100.00 |
| **Zeiss Ikonta 35.** F3.5 | 85.00 | 63.00 | 45.00 |
| **35mm Praktiflex.** F2.9 Victar, cc | 95.00 | 78.00 | 55.00 |
| **Clarus.** cpld F2.8 ctd | 116.25 | 84.00 | 65.00 |
| **Minox.** F3.5 lens | | 145.00 | 100.00 |
| **Stereo Realist** | 162.50 | | |
| **Kine Exacta.** F2.8 Tessar, cc | 235.00 | 195.00 | 150.00 |
| **Kardon 35.** F2 Ektar ctd cpld | 306.25 | 240.00 | 165.00 |

## ROLL FILM CAMERAS

| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **Univ. Roamer.** Folding ctd lens | $ 29.75 | $ 22.00 | $ 16.50 |
| **Univ. Roamer.** F6.3 ctd | 38.00 | | 20.00 |
| **Univ. Roamer** II. F4.5 ctd | 48.00 | 36.00 | 29.00 |
| **120 Monte Carlo.** F4.5 | 48.00 | 36.00 | 27.00 |
| **120 Monte Carlo.** Mini F3.5 | 63.75 | 47.00 | 36.00 |
| **120 Monte Carlo.** F3.5 Special | 63.75 | 47.00 | 36.00 |
| **620 Kodak Tourist.** F4.5 ctd Flash Shutt | 71.00 | 55.00 | 40.00 |
| **120 Ikonia B.** F4.5 Novar cc | 69.00 | 54.00 | 35.00 |
| **120 Ikonta B.** F3.5 Tessar cc | 81.00 | 64.00 | 45.00 |
| **120 Ikonta C.** F4.5 Novar cc | 72.00 | 55.00 | 41.00 |
| **120 Super Ikonta A.** Tessar F3.5 cc | 195.00 | 135.00 | 100.00 |
| **Super Ikonta B.** F2.8 Tessar cc | 264.00 | 175.00 | 145.00 |
| **Super Ikonta BX.** F2.8 Tessar cc. | 330.00 | 232.00 | 195.00 |
| **Medalist I.** F3.5 Ektar ctd | | 134.00 | 90.00 |
| **Medalist II.** F3.5 Ektar ctd | 297.50 | 218.00 | 175.00 |

## LEICA CONTAX LENSES & ACCESS.

| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **Leica Manual 1948** | [illegible] | | $ |
| **Leitz Filer** for Summar | [illegible] | 3.50 | 2.00 |
| **Gen. Leica** eveready case | [illegible] | 8.00 | 5.00 |
| **Leitz Eldia** positive printer | [illegible] | 38.00 | 19.00 |
| **Leica Polaroid Filter** | [illegible] | 22.00 | 15.00 |
| **Speed-O-Copy** for **Leica** or **Contax** | 38.50 | 28.75 | 20.00 |
| **Leitz** Sliding copying attach | 44.27 | 33.50 | |
| **Leitz** Image Erecting finder | 67.50 | [illegible] | [illegible] |
| **Leitz** Nooky attach | 70.10 | [illegible] | [illegible] |
| **Leitz** Leica Motor | | [illegible] | [illegible] |
| **28mm** F6.3 Hektor lens Leica | | [illegible] | [illegible] |
| **35mm** F3.5 Elmar lens W A | 123.20 | [illegible] | [illegible] |
| **50mm** F3.5 Elmar lens | 98.00 | [illegible] | [illegible] |
| **50mm** F2 Summar | 128.00 | [illegible] | [illegible] |
| **50mm** F2 Summitar ctd | 225.00 | 148.00 | 110.00 |
| **5cm** F1.5 ctd Sonnar for Leica | | 179.00 | 125.00 |
| **73mm** F1.9 Hektor Tele lens | | 144.00 | 105.00 |
| **90mm** F4 Elmar Tele ctd | 155.40 | 110.00 | 90.00 |
| **90mm** F4 Elmar Tele lens | | 85.00 | 65.00 |
| **135mm** Hektor F4.5 Tele | 236.00 | 118.00 | 95.00 |
| **28mm** Zeiss Tessar F8 Contax | | 125.00 | 100.00 |
| **35mm** Zeiss Biogon F2.8 Contax | | 225.00 | 165.00 |
| **85mm** Zeiss Triotar F4 Contax | | 143.00 | 110.00 |
| **85mm** Zeiss Sonnar F2 Contax | | 249.00 | 180.00 |
| **135mm** Zeiss Sonnar F4 Contax | | 180.00 | 130.00 |
| **50mm** Sonnar, F2 Contax | | 69.00 | 55.00 |
| **50mm** Sonnar, F1.5 Contax | | 125.00 | 85.00 |
| **50mm** Sonnar, T ctd F1.5 | | 165.00 | 128.00 |
| **Leitz** Vidom Finder | | 42.00 | 28.00 |

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| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **Leica A.** F3.5 Elmar | $ | $ 58.00 | $ 40.00 |
| **Leica Standard.** F3.5 Elmar | | 74.00 | 55.00 |
| **Leica Russian.** cpld F3.5 cc | | 69.00 | 48.00 |
| **Leica D.** cpld F3.5 Elmar cc | | 132.00 | 100.00 |
| **Leica III.** F3.5 Elmar cc | | 165.00 | 130.00 |
| **Leica III.** F2 Summar cc | | 195.00 | 160.00 |
| **Leica III.** A F3.5 Elmar | | 175.00 | 140.00 |
| **Leica III.** A F2 Summar cc | | 210.00 | 175.00 |
| **Leica A.** F2 Summar ctd cc | | 235.00 | 190.00 |
| **Leica III B.** F2 Summitar cc | | 275.00 | 220.00 |
| **Leica III C.** F3.5 Elmar ctd cc | 280.00 | 215.00 | 175.00 |
| **Leica III C.** F2 Summitar ctd | 385.00 | 295.00 | 235.00 |
| **Leica III C.** F1.5 Xenon cc | | 345.00 | 275.00 |
| | Unctd | Coated | Unctd |
| **Contax I.** F2.8 Tessar cc | 128.00 | 155.00 | 80.00 |
| **Contax I.** F2 Sonnar cc | 155.00 | 179.00 | 95.00 |
| **Contax II.** F2 Sonnar cc | 238.00 | 269.00 | 185.00 |
| **Contax II.** F1.5 Sonnar cc | 289.00 | 315.00 | 220.00 |
| **Contax III.** F2 Sonnar cc | 268.00 | 298.00 | 210.00 |
| **Contax III.** F1.5 Sonnar cc | 295.00 | 345.00 | 225.00 |

## MINI REFLEX

| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **Argoflex.** F4.5 ctd cc | 69.63 | 54.00 | [illegible] |
| **Argoflex** [illegible] F4.5 ctd cc | 72.90 | | 46.00 |
| **Ciroflex.** F3.5 ctd Anastigmatic cc | 85.48 | 64.00 | 52.00 |
| **Ciroflex.** F3.5 ctd Anastigmatic | 107.15 | 84.00 | 70.00 |
| **Ciroflex.** F3.5 ctd Rapax synchro cc | 118.10 | | 76.00 |
| **Ikoflex I.** F3.5 Novar cc | 111.00 | 85.00 | 70.00 |
| **Ikoflex I.** F3.5 ctd Tessar, cc | 144.00 | | 85.00 |
| **Korelle Reflex I.** F2.9 | | 72.50 | 40.00 |
| **Kodak Reflex.** F3.5 ctd cc | 137.92 | 105.00 | 85.00 |
| **Rolleicord II A.** F3.5 lens cc | 165.00 | 128.00 | 90.00 |
| **Auto Rolleiflex.** F3.5 Xenon ctd cc | 225.00 | 175.00 | 150.00 |
| **Auto Rolleiflex II.** F3.5 ctd Tessar lens, cc | 291.00 | 235.00 | 190.00 |
| **Rolleicord I.** F4.5 lens | | 95.00 | 70.00 |
| 2¼ x 3¼ Sev B **Ovaflex** F4.5 ctd | 157.50 | 110.00 | 70.00 |

## PRESS CAMERA

| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| 2¼ x 3¼ **Busch.** Pressman Box | $ 73.40 | $ 58.00 | $ 40.00 |
| 2¼ x 3¼ **Busch.** F4.5 Woll ctd Rapax RF | 171.70 | 138.00 | 110.00 |
| 2¼ x 3¼ **Busch.** F4.5 Ektar ctd RF | 189.40 | 154.00 | 120.00 |
| 2¼ x 3¼ **Crown Graphic.** F4.5 ctd, rfdr | 236.65 | [illegible] | 135.00 |
| 2¼ x 3¼ **Pacemaker Graphic.** F4.5 ctd Ektar, RF | [illegible] | [illegible] | [illegible] |
| 2¼ x 3¼ **Ann. Sp. Graphic.** F4.5 RF, Flash, access | | 175.00 | [illegible] |
| 6 x 9 cm **Filmpack Camera** F4.5 Compur FPA | | [illegible] | [illegible] |
| 9 x 12 cm **Filmpack Camera.** F4.5 Compur FPA | | [illegible] | [illegible] |
| **45 Crown Graphic.** F4.7 Ektar RF | [illegible] | | [illegible] |
| **45 Pacemaker Graphic.** F4.7 Ektar RF | [illegible] | | 170.00 |
| 4 x 5 **Linhoff Technika.** F4.5 Heliar, RF | 450.00 | 360.00 | 265.00 |
| 4 x 5 **Busch Pressman.** less lens | 89.50 | | 50.00 |
| 4 x 5 **Busch Pressman.** F4.7 ctd Ektar, RF | 239.84 | | |

## 8mm & 16mm CAMERAS & PROJ.

| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **8mm Keystone K8.** F1.9 ctd lens | $ 64.50 | $ 54.00 | $ 44.00 |
| **8mm Revere 99.** turret F2.8 ctd | 110.00 | 72.50 | 58.00 |
| **8mm B & H Companion.** F2.5 ctd | 89.83 | | |
| **16mm Revere.** 750 w Proj | 127.50 | | 85.00 |
| **8mm Cine Kodak 20.** F3.5 lens | 37.00 | 25.00 | |
| **8mm Cine Kodak 8-25.** F2.7 ctd | 54.17 | 44.00 | 36.00 |
| **8mm Revere 88.** F2.5 ctd | 77.50 | 57.50 | 45.00 |
| **8mm Revere 70.** Mag F2.8 ctd | 127.50 | 95.00 | 75.00 |
| **8mm Revere 60.** turret. F2.8 mag | 152.50 | 115.00 | 95.00 |
| **8mm B & H Sportster.** F2.8 ctd | 102.61 | | |
| **8mm Bolex L 8 Yvar.** F2.8 | 139.48 | 99.50 | 78.00 |
| **8mm Cine Kodak Mag.** F1.9 ctd Compartment case | 169.33 | 125.00 | 100.00 |
| **8mm B & H Auto 8 turret.** mag ½" F1.9 ctd, 1½" F3.5 ctd | 296.22 | | 170.00 |
| **16mm B & H** 70. F3.5 cc | | | |
| **16mm Cinklox.** F2.5 ctd | 76.15 | 53.00 | 40.00 |
| **16mm Keystone** A7. F2.5 ctd | 74.50 | 55.00 | 35.00 |
| **16mm Revere Mag.,** F2.5 ctd | 127.50 | | 75.00 |
| **16mm Revere Mag.,** F1.9 ctd | 155.00 | | 95.00 |
| **16mm Keystone K 160.** 750 W | 119.50 | 95.00 | 75.00 |
| **16mm Ampro Imperial.** 750 W | 276.00 | 208.00 | 150.00 |
| **16mm B & H Diplomat.** 750 W | 273.30 | | |
| **16mm Kodascope 16-10.** 750 W | 119.50 | 95.00 | 75.00 |
| **16mm Revere Sound Proj.** 750 W | 287.50 | | 170.00 |

| | New 10% Down | Exc. Cond. | Trade-in Allowance Value |
|---|---|---|---|
| **16mm Revere Mag.** turret F2.5 | $152.50 | $ | $110.00 |
| **16mm Cine Kodak Mag.** F1.9 ctd cc | 198.00 | 148.00 | 115.00 |
| **16mm B & H Autoload Mag.** F1.9 | 214.08 | | |
| **16mm B & H 70 D turret.** F1.5 | | | |
| **16mm B & H 70 DA turret.** F1.9 | 307.17 | | |
| **16mm Bolex H16 turret.** FC | 382.50 | 215.00 | 150.00 |
| **16mm Bolex H16 turret.** FC 1"-F1.4 Switar | 466.25 | 375.00 | 270.00 |
| **16mm Cine Special Camera W/F1.9 lens.** 2 add'l lenses access | | 550.00 | 450.00 |
| **16mm Cine Special.** F1.9 lens | | 485.00 | 400.00 |
| **17mm Victor 4 turret.** F1.9 ctd | 195.00 | 165.00 | 125.00 |
| **25mm Woll. lens.** F1.5 ctd | 52.00 | 41.00 | 30.00 |
| **8mm Keystone R8.** 500 W Proj | 74.50 | 56.00 | 42.00 |
| **8mm Revere Deluxe** 500 W Proj | 120.00 | 94.00 | 75.00 |
| **8mm Ampro A 8.** 750 W Proj | 168.00 | 135.00 | 100.00 |
| **8mm Keystone K108.** 750 W | 138.50 | 110.00 | 90.00 |
| **8mm De Jur 750.** 750 W cc | 139.50 | 110.00 | 90.00 |
| **8mm De Jur. 1000.** 750 W cc | 174.00 | 135.00 | 100.00 |
| **8mm B & H Master 400.** 750 W cc | 187.50 | | |
| **16mm Natco Sound Proj.,** 750 W | 299.00 | 225.00 | 180.00 |
| **16mm Victor Life-weight.** 750 W | 385.00 | 310.00 | 250.00 |
| **16mm Ampro Premier 20.** 730 W | 540.00 | 440.00 | 350.00 |
| **16mm B & H Sound.** 750 W | 579.00 | | |

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# CANDID SHOTS

## by the Editor

HERE we are again at the end of another year, and it doesn't seem more than four or five months since we put the last December issue to bed. But the twelve months have rolled by, and again the staff of POPULAR PHOTOGRAPHY takes pleasure in extending to readers everywhere best wishes for the happiest Christmas ever. With these greetings comes this 1948 Annual Salon issue, packed with fine feature articles, containing the big Holiday Salon, and several pages in full color. Among the authors—Karsh, Henle, Engelhard, Burrell, Morgan; and among the photographers—the imposing list of names on the cover, plus many more.

With the coming of winter, camera owners will be checking over their lighting equipment and renewing their interest in indoor picture projects. Therefore we have included helpful articles on taking glamour pictures, photographing pets, and making animated tabletops, in addition to other special features. And don't miss Walter Burton's article on enlargers. It's the first of a series chock-full of valuable information for you, whether you want to build or buy an enlarger, or get more out of one you have.

WITH the end of the year in sight, it is likely that many camera fans will be taking a critical look at their own progress and accomplishments during the past year. It's a good idea to take stock every once in a while in an effort to find out just how we're doin'. An amateur once told us that each year he went through his latest pictures and compared them with those taken in previous years—especially to compare similar subjects and scenes as a means of determining his improvements in composition, technique, and lighting. Many, of course, do not use such a systematic procedure, but as their picture sense develops, they come to recognize improvement in the quality of their work. While it's a sad fact that some amateurs are content with making mediocre pictures year after year, it is a happy fact that most of them desire to progress. This is why photography continues to advance; it accounts for the continued improvement in our photographic salons and the better grade of snapshots being made.

Incidentally, in checking up on one's personal progress, it is equally important to make sure that the hobby is providing the most in the way of fun and fellowship. Some folks enjoy working entirely by themselves, but most of us like to fraternize with others whose interests are in line with our own. If you belong to the latter group but have never experienced comradeship in your hobby, join a camera club. Here you will find a new interest, fresh viewpoints, friendly competition, help from others, and good fellowship. Another secret to getting the most from the hobby is to take plenty of pictures. Make the kind of pictures you like to make, but make lots of them. You can't get any fun from a camera that is stored away on a closet shelf. And just as long as you are never quite satisfied with the pictures you produce, they will continue to improve and your hobby will provide fun and satisfaction.

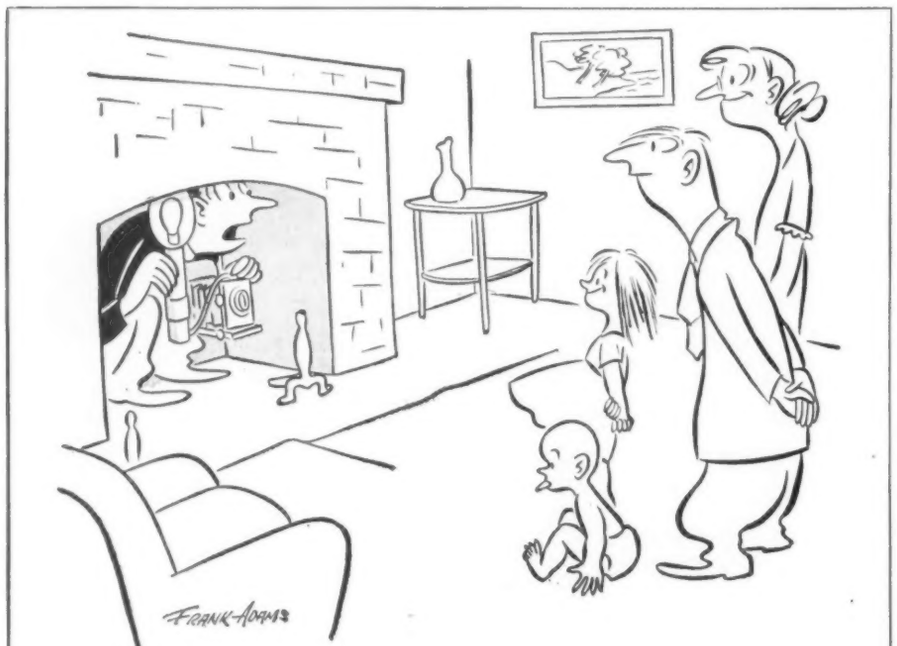
CONTEST NOTE. At this writing the judges are hard at work selecting the 648 prize-winning photographs in the big 1948 Picture Contest. Thousands of exciting color and black-and-white entries were received before the closing date, and each entry is being examined carefully. Winners will be announced in the March, 1948, issue. Watch for it!

AFTER checking the contents of this issue as final pages were taking form, we decided, just for fun, to look back ten years and see what was going on. Taking our bound copy from the shelf, we turned to the "big" 108-page issue of December, 1938.

Among the items of interest which many readers of long standing will likely remember was a fine article on enlarging by the late Joe Lootens. The Minox camera, miniature marvel from Latvia, was announced, and John Dunnewin of Grand Rapids, Mich., was proclaimed winner of a picture contest in which entrants illustrated a phase of Livingston Larned's story, "Father Forgets." Picture of the Month was the work of Ralph E. Knowles—an excellent shot made in the bell tower of San Xavier del Bac Mission near Tucson, Arizona. Kodak announced that Super-XX was now available in all popular roll-film sizes and packs, and a short item told about the Oval Table Society sponsoring the complete 220-print exhibit of the Royal Photographic Society in this country. There was a good article on making photo gifts—lamp shades, book ends, magazine stands, and the like—and another on Christmas cards. Which reminds us to remind you again that it's time to get busy on your 1948 photographic greetings. You'll find some helpful ideas on page 80.

PICTURES, pictures everywhere, and now you'll even see them when you go to the optometrist, if a new instrument developed by Dr. Carl Shepard at the Northern Illinois College of Optometry becomes popular. The doctor says visual capacities vary with each individual. A captain can recognize objects at sea far better than the corner policeman—so why should they take the same examination. Thus his new instrument, called the Schonico, uses photographic slides and enables the truck driver to test his vision on road scenes, a farmer on rural scenes, and a sailor on seascapes. Hope they've tossed in a little 24-point type matter for myopic editors!

*Frank Fenner, Jr.*




Popular Photography — Frank Adams

"Now I'm afraid I'll have to ask *you* to move back just a little . . ."

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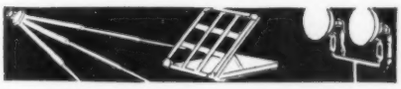

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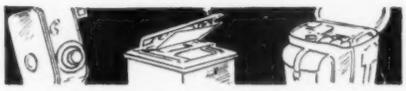

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**Elizabeth Taylor** was a charming subject, rewarded Karsh by naming her pet kitten for him. (See portrait on page 53.)

# Karsh IN HOLLYWOOD

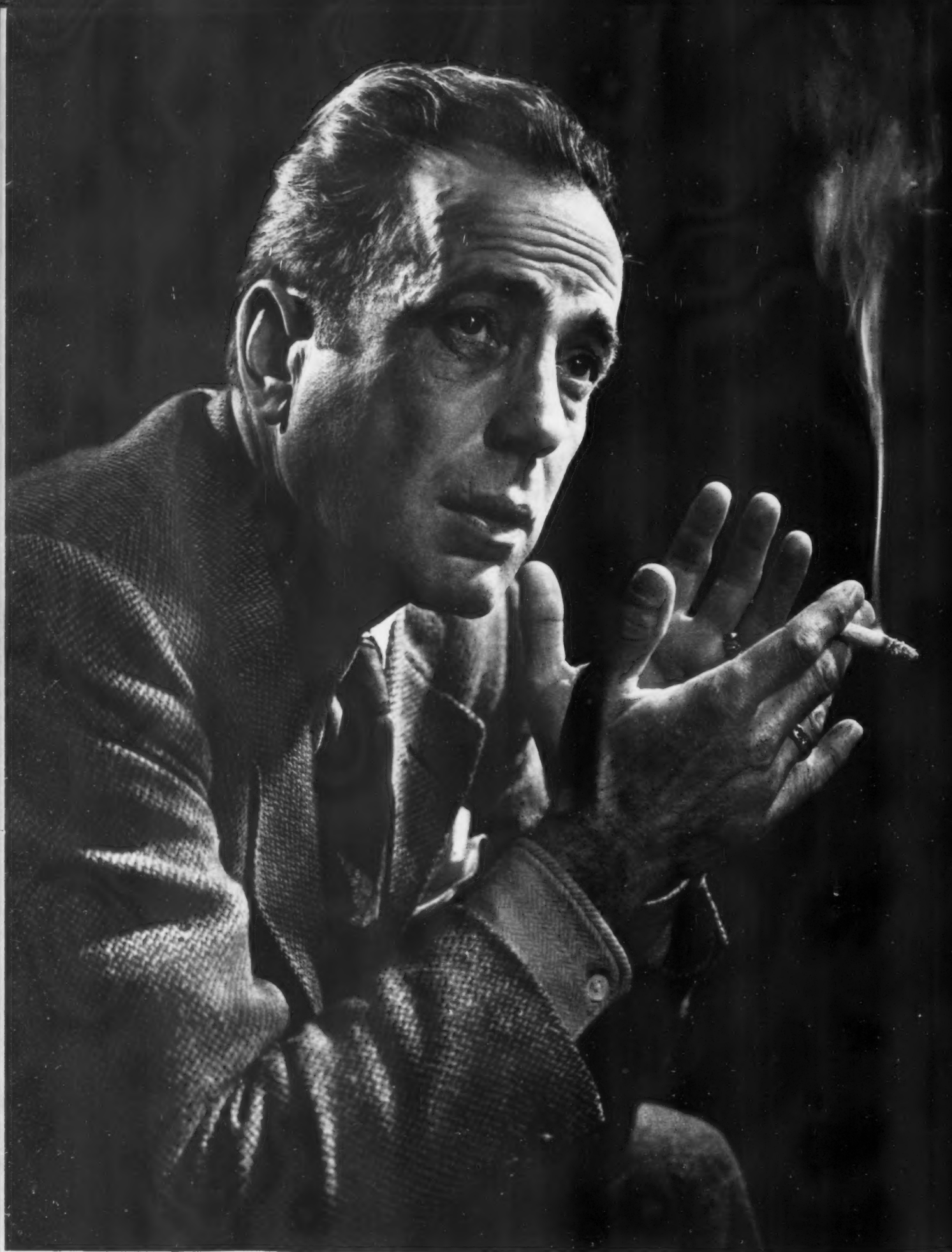
***Well-known photographer of famous people, Yousuf Karsh entered the movie capital with misgivings which proved unfounded. Here he tells the story himself***

I LOOK BACK on my first assignment in Hollywood—for *Life*—with some amusement at the misgivings which were a forerunner of that visit. Why it should have been so I do not know, except that perhaps my friends had something to do with it. Most of them looked askance at the simplicity of my traveling kit, and hinted darkly that it might seem skimpy in the light of the tremendous layouts used by Hollywood photographers.

[*Note: Yousuf Karsh, who is well known for his book of portraits of famous personages, "Faces of Destiny," usually travels light. His portraiture kit consists of a case of six No. 1 floods, two 750-watt Kliegl spots, a $1.39 flash reflector for backlighting, 60 feet of extension cord for each of the light units, an old khaki army blanket for backgrounds, and, of course, his white 8x10 view camera with its red-and-gold focusing cloth.*—ED.]

I had had no difficulty in obtaining pictures of Churchill, Eisenhower, and other world leaders with this equipment, but after hearing my friends' comments I must confess to being a trifle apprehensive—not knowing what outbursts of temperament I might be involved in while working at the film colony. Of course I have dealt with some volatile personalities, but there is always the feeling that in Hollywood things might be just a little more volcanic than elsewhere. As it turned out however, I might have been

**Humphrey Bogart** (right) was a gracious and considerate host whom the author did not want to photograph in a characteristic "bad man" pose. Instead, he used soft lighting. (See page 52.)



CIGARETTE ADDS A BIT OF SENSITIVITY TO HUMPHREY BOGART, WHOM KARSH FOUND CHARMING.

PURPOSELY SENTIMENTAL, PORTRAIT OF ELIZABETH TAYLOR STRESSES LOVE FOR PET KITTEN.

AVOIDING HOLLYWOOD STEREOTYPES, KARSH PHOTOGRAPHED BORIS KARLOFF AS A THINKER.

LAMP IS EERIE NOTE IN PETER LORRE'S PORTRAIT. HE AND KARSH TALKED OF HIS WARDROBE.

spared the great majority of these forebodings.

Perhaps the most difficult part of the assignment was impressing upon my subjects the fact that I wanted to photograph them as people—not as movie actors. By the very nature of their work actors and actresses require a little more careful handling than less publicized personalities. For this reason I did all my work in their own homes. I wanted to separate them as much as possible from the moving-picture make-believe and try to portray the essential human being in all of them. In most cases they were very co-operative.

There was one instance of this which was quite amusing. I sometimes try to demonstrate a certain attitude which I have observed the subject to assume during conversation, and so at Sydney Greenstreet's home, which is full of exquisite antique china and furniture, I selected a delicate arm chair and deposited my 5 feet 4 inches into it, squirming into just the right position—the one I wished him to take. He watched with polite interest and when I stood up he suavely said, with the most courteous of smiles, "It's all right for you to adopt all sorts of attitudes in that chair—but watch me." Placing his great bulk in it, he speedily demonstrated not only that it was impossible for him to move about into any position at all, but that at the end of the sitting he would have to be pried from the chair altogether. So bowing to circumstance, I

**Standing** on a chair to permit a low camera angle, Dean Stockwell was so winsome Karsh nearly forgot to trip shutter. All pictures were made at actors' homes; this background is in garden.

**Ingrid Bergman** was beautiful, even under the author's simple floodlamps. Her well-scrubbed look held up without the aid of make-up—a rarity even among the leading ladies of Hollywood.

asked him simply to rest his elbows on the chair arms, and photographed him head-on. There is a limit to the attitudes a man can assume when trapped in an antique armchair.

Ingrid Bergman was also most gracious. I photographed her in her own home, a thing of note in itself, since she is reluctant to have the privacy of her home imposed upon. At her request I was happy to acquiesce to her wish that none of the home atmosphere should creep into the picture—so once more I used my old army blanket for a background. She had my full sympathy in this regard, for all during the sitting a company of autograph-seeking cyclists, having found the way to her home, were endeavoring by any means possible to achieve their end, and were making a general nuisance of themselves.

By and large I was most charmed by the children and the "bad men" of the screen colony, for it was they who presented the richest characters, and posed the most exciting problems in portraiture. My picture of Humphrey Bogart for example, shows him not as the rugged, lowbrow villain of his movie roles, but as the man I found as my charming and considerate host at a cocktail party. He had thoughtfully invited two fellow-Canadians to be present at the cocktail hour and as a further example of his graciousness, he asked whether I had a picture of the King to show his butler, who is from the West Indies.

In view of all this, I could not have portrayed him as the killer he represents in the public mind. I took care to light him with as little starkness as possible, and aimed rather at securing a modulation of tone which would show his interesting features to advantage. The introduction of hands in this case strengthens the presentation, yet all the while preserves his masculine quality.

Boris Karloff, too, was a surprise. Instead of the grunting monster of the screen, I was introduced—at a very exclusive, secluded club at the seaside—to a tall, cultured individual with one of the most melodious speaking voices I have ever heard. Here was no beast in human form. Our conversation led to current affairs, and before long, Boris Karloff, a Cambridge graduate, was analyzing with ease and understanding an intricate problem of the day—the labor situation. It was this thinking quality that I tried to bring out in my portrait of him. The elbows up (which was an attitude I saw him assume, and took advantage of), the hands carelessly clasped across the forehead—all seemed to express his character. I lighted the portrait simply, without losing necessary detail.

When I set off from Ottawa, there was not one child on my assignment list. But *(Continued on page 156)*

→

**Bulk and power** of Sydney Greenstreet are dramatized in stark, head-on portrait although the subject was jammed tightly into an ancient, spindly armchair, a part of his collection of antiques.

# A Lesson

**Author-Photographer** Michael Denning took this glamour shot of Joan Millman after guiding Amateur George Faraghan through the taking-steps shown in the series of pictures at right. Then Amateur George went home and attempted to duplicate the work with his own equipment. To see how the student's work compares with this, turn to the next spread.

**Joan Millman** is an attractive, home-loving girl. She had just returned from a super market trip when Denning called and asked her to model for this series.

**Main light** is the 5000-watt spot. Denning shows George how he places it high, about eight feet from Joan, to produce a small triangular nose shadow.

**By**
**MICHAEL DENNING**
as told to Walter Ian Fishman

THE FIRST TIME George Faraghan came into my studio, he stopped at the doorway, looked around the room and then exclaimed, "No wonder you can take those terrific glamour photographs, Mr. Denning . . . look at the equipment you have to work with!"

"George," I said, "that's the bunk!"

Basically, a 5000-watt light and a No. 1 flood lamp are the same thing. One is much more powerful, but they are both light sources. I have to use the 5000-watt lamp because I have to cover a larger negative, work fast under varied conditions, and most of the time light up a large area. However, almost the same results could be obtained under different conditions with a smaller film size and non-professional equipment.

George looked over my equipment once more. "Mr. Denning, if you mean that you could take my camera and my beat-up flood reflectors and turn out glamour pictures like these . . . you've got a bet!"

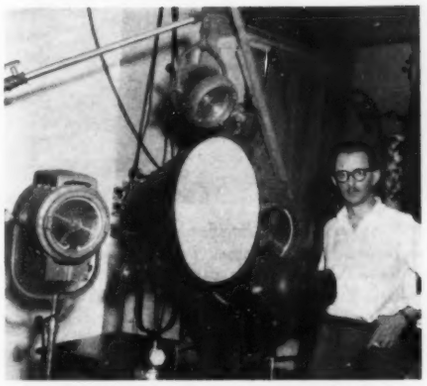
And that's how this article came to be written. We decided that George would watch me make a glamour shot in my studio with my lights and camera. I'd show him just what each piece of equipment was for and explain the general principles. Then we would go over to his house and duplicate the same shot with his amateur setup.

There's nothing mysterious about glamour photography. From the glittering files of Hollywood starlets and the high pressure promotion of Broadway actresses to the pictures Joe Photog takes of his girl friend, Betty, the similarity is striking. Whether head shot, head and shoulders, or full length, it is designed to emphasize the physical attractiveness of the model. Like any other phase of photography, it has its particular requirements, skill and tricks, but once the fundamentals are mastered, top notch glamour shots depend only upon the creative ability of the photographer.

There is a certain type of model that is best for glamour shots. Let's take that in reverse and list the types that don't work out well. First is the Sweet Young Thing. She may photograph like a dream, but that expression of youthful innocence stands out in strange contrast to the effect for which a glamour photograph strives. Secondly is the athletic type. She's fine for tennis pictures or shots at an outdoor picnic table, but again she will be incongruous as the subject for a glamour picture. Last is any woman over

# in *Glamour*

***Professional Michael Denning gives a glamour lesson to Amateur George Faraghan—who duplicates the shot with his own equipment***

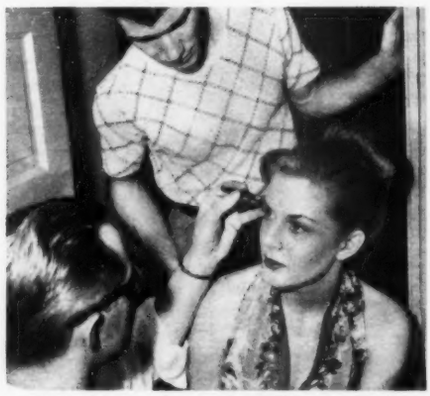


**Denning's** lighting equipment includes a 5000-watt spot, No. 4 flood for fill-in, 750-watt background spot, 750-watt boom spot, and a 500-watt highlighting spot.

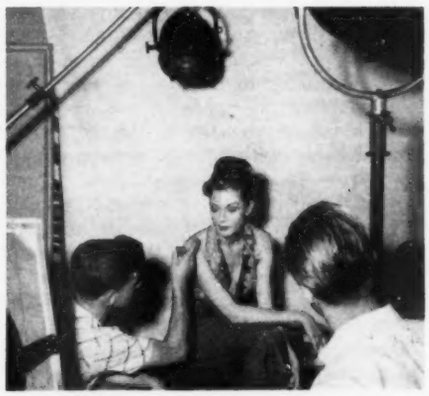
**Draped scarf,** Denning's favorite costume, is effective and allows many variations. Amateur Faraghan, left, watches closely because it will be his turn later.

**White paper** makes an adaptable background. Denning shows how he will throw an oval of light on the paper—the oval will be white, the area around it dark.

**Fill-in,** used opposite main light, is a No. 4 flood, diffused with a spun glass screen and placed at eye level so it will soften shadows cast by the main light.



**Make-up** is done carefully, sparingly. Shortcomings can be corrected in make-up; for instance, rouge applied to both sides of thick nose make it appear thinner.



**Highlights** on the hair or skin are best controlled with a small boom spot, capable of being drawn down to a small area so that it will not spill over.

40. I'm sticking my neck out here, for many of the sirens of the screen are well past that limit, but they are literally one in a million. The average amateur will find a far larger selection of satisfactory models in the 18 to 35 age bracket.

Going back to the original question, the best type of glamour model is the sultry girl who is obviously feminine without being over-fragile.

I am not an exponent of complicated make-up procedures. A panchromatic base is necessary along with a heavy shaping of the lips, but that is about all for the average model. Shading the make-up to thin down a broad nose, thick chin, etc., sometimes is helpful, but even in this I prefer to make corrections where possible with positioning and lighting.

The watchword of costuming should be simplicity. In glamour photography, it is not the costume you are photographing, it is the subject. So please . . . please don't clutter the picture. If the model is going to wear a blouse, make it a very plain one. If you are going to use a drape, keep the fabric as ungarnished as possible, folded in the simplest way. I cannot overemphasize the importance of simplicity. It will determine whether the completed product is in good taste.

There are some tricks to posing. Decide how much area is going to be in the completed photograph and concentrate on that section ignoring the appearance of that outside the boundaries. If it is going to be a head and shoulders shot, the model can use her hands and feet to brace herself to hold a difficult pose. Illustrated further along in this article are three variations of the pose George and I shot. Study them, note the position of the hands, and then work out your own deviations. Now, as to lighting—light-

**Darkroom** work on the print included a bit of diffusion, a corner burned in, the hair held back, but no heavy "doctoring."

**His equipment,** a moderate-priced twin-lens reflex camera, two No. 1 floods in inexpensive reflectors, a baby spot, and a 500-watt spot with home-built snout, Amateur Faraghan is ready (left) to attempt duplication of Denning's professional work. At right, he uses a white scarf to simulate a formal bodice.

**Painted wall** serves as background since its neutral tone can be varied by using more or less light. An asbestos snout is affixed to the spot, and its distance from the wall is adjusted to get an oval of desired size.

ing that is shadowless is out of place in glamour work. The photographer must accustom himself to working with huge masses of light and shadow using strong, critically positioned individual lights. Many portrait studios use huge banks of soft lights. They work out fine for portraits and give a nice soft effect. When a lot of sittings are rushed through, it isn't necessary to be too exacting as to placement of the lights. The subject can turn a bit or the lights can be moved considerably without any serious effects. Not so in glamour photography. If one spot is a half inch off, it may spoil an otherwise perfect shot. Check lighting on the subject carefully in the half instant before you press the shutter.

The same rule applies to background as to costume. Keep it simple. In some cases a matt or a special textured cloth is effective, but in the large majority of cases, a solid unobtrusive color is the best bet. For all-purpose use, white is best as it can be any shade from dead white to almost jet black depending on how it is lighted.

In processing your films and making the final enlargements, the entire procedure should be standardized. That means one film and one film developer; one paper and one paper developer. Because you do work with masses of light and shadow, you must be able to effectively gauge exposure knowing that with your standard routine, you will arrive at the result you seek. With processing in a set pattern, it is possible to experiment with lighting. Otherwise there are just too many variables to ever be certain of the end product.

Aside from the technical aspects of glamour photography, I'd like to dwell for a moment on two interrelated personality factors. The first is the mood of the model. This is important because glamour photography is mood portrayal of the highest sort and hence a great deal of it is a direct reflection of the model's visible temperament. In this respect, a conceited girl is best. A modest girl will say to herself, "Gee I bet I look silly in this pose," and her face will reflect her feelings and in the finished pictures there's a good possibility that she *will* look silly.

**Faraghan** tilts Joan's face — at Denning's suggestion. Then Denning cautions Faraghan about touching models' faces with hands made grimy by handling cords.

**Highlight** on Joan's hair is intensified by moving the spotlight closer. Because of its lower wattage, it has to be placed closer than in the professional setup.

The conceited girl, however—even if she is posed standing on her head in the corner—will say to herself, "I'm really very glamorous this way," and that in turn will carry through to the completed photo. And so, you see that a model must take pleasure in her work.

Now it's your turn to say, "That's fine . . . a model should like her work. I'm only the photographer, what can I do about it?" There's quite a bit you can do. It is up to you to instill a feeling of confidence in the model. Conduct yourself in such a manner that she knows you are a competent photographer earnestly striving to create an artistic effect. Plan your work ahead of time. Have it clear in your mind just what poses you plan to shoot. Perhaps even make sketches of proposed poses . . . it doesn't matter how crude your drawing ability. Anything to help you work in an orderly sequence. Have props and costumes assembled, bulbs in the reflectors, camera and tripod set up. Try to work on a schedule with adequate rest periods for the model.

Here's a hint. Perhaps after you have positioned and lighted the model, you decide that the pose is not good. This happens even to the top notch men in the field. However, when it occurs in their work, they can say to the model, "This is no good, let's try something else." They can say that . . . their reputations are established and the model won't lose confidence, but you can't. Here's what you do. You go ahead and shoot the pose . . . but you "forget" to pull the

(*Continued on page* 166)

**Main light** source in Faraghan's home setup is a No. 1 flood in reflector, being adjusted by Denning. This takes the place of the 5000-watt spot in the studio.

**Fill-in** light is another No. 1 flood, placed lower—its intensity toned down with a handkerchief dampened and draped carefully to keep it from scorching.

**Miss Millman** touches up her lip line, at Faraghan's suggestion, while he checks one of the controls on the small spot with which he plans to highlight her hair.

**Final check-up** on the groundglass—emphasized by Denning as a "must" for the particular craftsman—shows that the small spot needs a further adjustment.

**Faraghan** steps to the controls of his Argoflex and, under the critical eye of Denning, releases the shutter—thus making Joan a glamour girl on No. 620 film.

**This is** the completed glamour picture made with amateur equipment by Faraghan under Denning's supervision. Using cutdown versions of professional techniques, he has made a photograph that is almost impossible to distinguish from one produced under commercial conditions.

**Sole** distinguishing mark on the door of the "Gateway to Good Fellowship" in Manchester Square is this brass plate.

# London Lensmen

***England's leading camera club, with a membership of 800, combines the same fellowship and photographic interests that typify American camera groups***

**By LEONARD W. BURRELL**
**Illustrations by HAROLD WHITE**

*This excellent photo-story is the work of writer Leonard W. Burrell, left, and photographer Harold White, right. Burrell is assistant editor of Britain's* Photography *and a member of the Royal Photographic Society. White is an industrial photographer, Fellow of the Royal and of the British Institute. Both belong to The Camera Club.*

LONDON, like any other big city in the world, abounds with mighty thoroughfares and busy shopping centers. But London differs slightly. A mere stone's throw from any busy street, you can walk into some small, quiet residential square where the roar of the traffic is completely lost . . . where some small patch of green relieves the drab and dirty appearance of the surrounding houses . . . where a few trees, almost springing from the pavement, provide an atmosphere which is completely at variance with the general hubbub of main street life.

In one of these typical London squares, the Camera Club has its home. ". . . far from the madding crowd's ignoble strife" is, indeed, an apt quotation. For those of you who know something of London, either from choice or as GI's, let's be a

**Club premises,** like many others on the Square, are unimposing. Here the club's president, the Marquis of Ely, is shown.

**Entrance** hall-lounge looks like this. Members Nurnberg and Burrell lift a toast as Barton kibitzes Germanis' *Esquire*.

**R. F. Lang,** club secretary, stands in the Mortimer Room by the quotation which includes the club's good fellowship motto.

bit more precise in our directions.

Perhaps you know Piccadilly. Turn up Regent Street in a north-westerly direction and ten minutes' walk will bring you into Oxford Street. Turn sharp left in the direction of Hyde Park and in five minutes Selfridge's big store will be on your right side. Now turn sharp right. In two minutes you will have left the din of traffic behind you. You come to a small green plot some 30 yards square, surrounded by a low hedge and railings; a few trees overhang the road—you are in Manchester Square, with the Wallace Collection immediately ahead of you.

There are houses on all four sides; five-story houses, narrow fronted and with iron railings shielding off the drop from pavement to basement. They all look dark and dingy, for London's renovations have only just begun.

The building at 23 Manchester Square looks just like the others. Its sole distinguishing mark is a 6x3-inch bronze plate which says in plain white letters "The Camera Club." Like most London squares, the houses are owned by a landlord. The club rents its premises and the plate is the biggest which is allowed. The restriction is imposed so that the square will retain its own individuality and will not become commercialized.

The club premises may look unimposing, even nondescript, but here photographers meet—famous photographers, both amateur and professional, ordinary photographers like you and me, and even beginners. All are welcome and a spirit of good fellowship, which no words adequately can convey, pervades the place. As you will have guessed by now, it is a social club for men and women of a common interest.

Who can belong? Well, almost anybody provided that he is interested in photography. There are three classes of membership, according to where the individual lives. We call them "Town," "Country" and "Overseas" members. Town members are those who have a "residence, place of business, or any regular occupation within a radius of 25 miles of Oxford Circus." Country and Overseas members, naturally, are those who fall outside the above definition.

**Three members** enjoy a quiet smoke in the dining room after tea, and Photographer White captures a striking atmosphere shot as the cigarette haze drifts up through the sunlight toward the ceiling. Members are, from left, W. A. J. Paul, assistant secretary; R. F. Lang, who says "I am 41 and, as my picture shows, good-looking"; and R. H. Mason, color specialist.

**The Studio Group** is an extremely active division of the club. Here Chairman Paul adjusts a spotlight on model as members—with their tripodded miniature cameras ready—look on critically.

**A Saturday afternoon** demonstration finds members grouped about Dr. Hans Zinram, well-known child photographer, and his youthful model. Rozier Heath (seated on table) was demonstration chairman.

**Getting down** (or up) to it. Jackson and Boother make a start on much-needed decorations. The club's quarters, like many another residence in London, still looks somewhat the worse for wear because renovations following the blitzes of World War II have only begun.

The subscription is adjusted accordingly. Town members, who are likely to use the premises regularly, pay 5 guineas (currently $21.15 in U.S. funds) per year; Country and Overseas members pay 1½ guineas ($6.34 U.S.) per year.

How do you become a member? The club rule says "Any candidate for election must be proposed by a member to whom he is known personally. The proposal shall be submitted to the Committee and, if accepted by them, the candidate may be elected or entered on the waiting list for election." At the moment there is no waiting list, although there are 430 Town members and just over 300 Country and Overseas members.

But more and more persons are applying for membership. Each month the club's own journal carries a list of some 20 new members and before long the inevitable waiting list will have come into operation.

Somewhere to have a quiet rest in the heart of London's West End, in congenial company, is a great attraction to country and overseas people—and the club, with typical foresight and thoroughness provides a small dormitory for those who wish to stay the night.

Now what of the club itself? What has it to offer? What do members do? Let's follow a new member through his initiation, so to speak, and discover with him just what he can get out of his affiliation with the group.

To begin with, the club holds a "club night" once each month, when new members are introduced. Evening dinner is served in the dining room and the club spirit of good fellowship is much in evidence. The new member is made to feel at home no matter what grade of photographer he may happen to be. To add more point to the evening as a whole, there is usually a special guest. Just recently we have had Miss M. T. Talbot, grand-daughter of the famous William Henry Fox Talbot and H. I. Rahimtoola, FRPS, the high commissioner for Pakistan.

Our new member has arrived. The club is open to him, he is one of us. Now let's go with him on a tour of inspection. As he comes in from the street,

**Theater exercise.** Club members occupy front rows of the Windmill theater once every five weeks and enjoy four hours of shooting. Prints are presented to members of the cast.

**Fellowship** abounds everywhere throughout the club. This typical lunch-time scene shows the Marquis of Ely, a guest, H. S. Newcombe, and Colonel Bunker enjoying a joke over cigars, pipe, and coffee.

he walks into a large entrance hall, which we use as a lounge. On the left is a large notice board divided into sections to show the activities of the various groups; armchairs surround a big old-fashioned fireplace and, tucked away in one corner, is a telephone booth.

Leading off to the left is the dining room in which lunch, tea, and evening meals regularly are served each weekday—and just beyond that, our home of conviviality, the private bar. The dining room regularly houses an exhibition of photographs, and above the fireplace there hangs a mighty seascape by the late F. J. Mortimer, renowned seascape photographer.

Up the wide, winding staircase, on the first floor, we find the main exhibition and lecture room and, leading from that, the Mortimer room, i.e., the library, which is stocked with a comprehensive range of photographic literature, both technical and artistic, which constantly is kept up to date as new works are published—as far as this country is concerned at any rate. Present import restrictions make it extremely difficult to acquire American magazines and other publications.

The Mortimer room was named in memory of the efforts F. J. Mortimer made for the good of the club. Mortimer was, in fact, one of the stalwarts of the Camera Club and played a great part in its rehabilitation after it was bombed out. He was editor of the *Amateur Photographer* for many years, was a past president and Honorary Fellow of the Royal Photographic Society, and won world-wide fame as an exhibitor, particularly of seascapes. He was killed by a flying bomb.

This room also houses the famous inscription from which the club takes its motto of good fellowship—you can see it in an accompanying picture. It reads: "I am always thankful that I came to know the Goodly Fellowship of Photographers. The personnel changes, but the great community of the camera is everlasting, and I think that I could show that it was born in the days of Fox Talbot and Tom Wedgwood. Few bonds that draw men together have such democratic results as are given by sharing a common interest in the grand hobby of photography. It is a Goodly Fellowship." The wording belongs to W. L. F. Wastell who was mayor of Wanstead in London and a keen member of the club. For nearly twenty years he wrote a weekly gossip page on photographic matters in Mortimer's journal.

On the floor above are the club's studios, one large, one small, both well-equipped with lighting apparatus. A models' dressing room and a wide selection of props complete the scene and, in point of fact, the studio group is a large and flourishing affair.

Now to the darkrooms on the top floors. The wet workroom is equipped with a large lead-lined sink, and a modern print washer taking up to 16x20-inch prints has been installed. All the usual paraphernalia is there in abundance and almost any size of film, print, or paper can be accommodated. The dry workroom houses a big mounting press, a trimmer, a dryer, and a modern retouching desk.

Five enlargers of different makes cater to all the various negative sizes, the

(*Continued on page* 206)

**The bar,** too, is the scene of fellowship and photographic discussions in the club. The Marquis of Ely and R. H. Mason enjoy a short fast one before lunch. Herman Lambert, in white coat, attends to their comfort.

**Monthly print** exhibitions are exchanged with other camera clubs at home and abroad. Here one is being arranged and hung by Studio Group Secretary Paul.

**Club night** is held once a month, when new members are introduced and a guest lectures; this speaker is H. T. Rahimtoola, FRPS, commissioner for Pakistan. Prints on the wall are from the Rhode Island Camera Club.

**Auction sales** at the club are highly popular. Here Secretary Lang "knocks down" an exposure meter for £3. The club's treasury gets 5% from both buyer and seller.

**These sure and sinewy** hands belong to the famed Cardini, a modern-day Merlin and good friend of photographer George Karger, who made this picture. Karger, a magician himself, particularly prizes this print because of its simplicity, impact, dramatic appeal.

THESE ARE THE hands of Cardini, a great magician. One magic word from his lips will inspire the ivory spheres at his fingertips to defy all natural law and do some of the undreamed of things which have made their master famous. As I was making this picture, the two billiard balls slowly and mysteriously began to rise between his palms, like two biscuits in a warm oven. Later I found them in the soup.

Cardini and I are old friends and when he visits my studio, as he did on the day I made this picture, I accept the many things which inevitably happen with the understanding of a kindred spirit.

For one thing, I have studied magic for many years and I am quite preoccupied with it as a hobby. But that is only a part of it, for our friendship is further ballasted by the fact that Cardini is an amateur photographer. He owns more cameras, tripods, lenses, and filters than I do; more even, I think, than Margaret Bourke-White. When it comes to taking pictures, Cardini and I use cameras exclusively. No magic.

Photography and magic both appeal to me for the same reason: I like the possibilities they offer for dramatic effect. There is nothing quite so rewarding as the look on your host's face as you casually reach under the bridge table and produce several hundred pounds of lamb chops. In photography, as in magic, one must work hard and long to achieve consistently an apparent ease, that certain simplicity, which is the essence of dramatic effect.

It is for the success of its dramatic effect that I like this picture of Cardini's hands. It has the simplicity and impact I prize. To make my carefully planned lighting most efficacious, Cardini held his hands high over one shoulder, like a bartender mixing a Zombie. I used four spots ranging from 750 to 2000 watts, a 2¼x2¼ Automatic Rolleiflex, and an exposure of $f/16$ at $1/10$ second on Kodak Super-XX film.—▶

# MY BEST *Unpublished* PHOTOGRAPH—No. 4

**By GEORGE KARGER**

***This newest print in our series of best unpublished pictures is the work of George Karger, photographer and magician, who happily combines the two skills***

# A PORTRAIT OF YOUR PET

***Photographing this colorful member of the household is a challenge, but with patience you can get appealing animal pictures—and have fun, too***

**By GEORGIA ENGELHARD**
**Illustrations by the Author**

TOO many photographers have become satisfied with the knowledge that they can turn out pleasing portraits of pert sister Sue and get good camera studies of that colorful old character, Uncle Rufe. But "portraiture" doesn't stop here, for people are not the only subjects that can be portrayed.

Here is a suggestion: focus your lens on pets for a change. You will find that pet photography is fun. With practice, it might even bring success and profit. In addition to making good portraits of your own pet, you may find some of your prints featured in the local paper, and neighbors vying for your services. For a wistful puppy, or an inquisitive kitten is bound to be both appealing and an eye-catcher.

But don't think for a moment that anyone with a camera can become a pet photographer over night. This type of photography is not entirely a bed of roses. It demands plenty of hard work, plenty of trial and error, and has its special methods and techniques which must be mastered. But pictures of pets have a wide appeal, so let's take a comprehensive glance at how best to capture our four-footed friends on film.

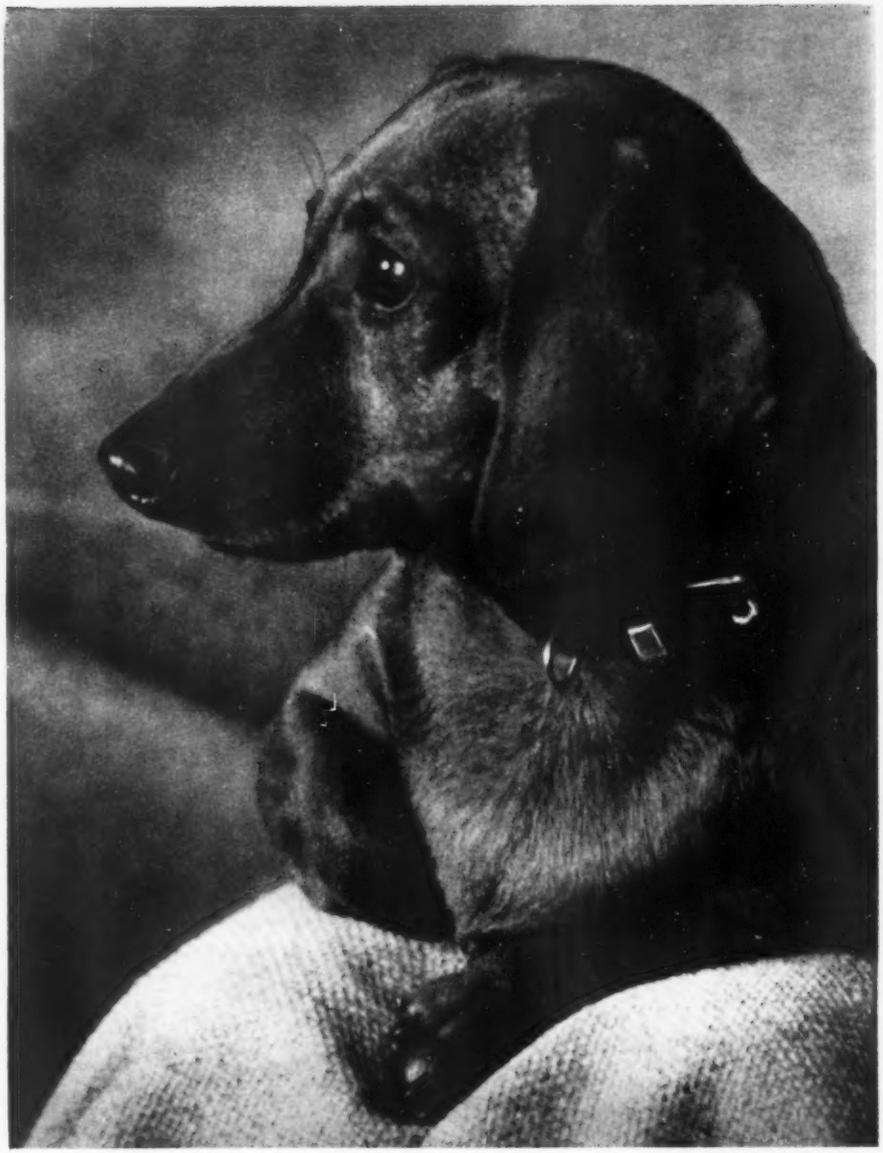
Just as the baby photographer must have a certain amount of working knowledge of child psychology, so must the successful pet photographer have some insight into, and understanding of animal psychology. Dogs, cats, in fact almost all animals, usually sense immediately whether you like them and react accordingly. Lacking this love and understanding, you might just as well turn your lens toward railroad trains, street cars, or other less sensitive subject matter. Pets have character and personality, they have emotions and expressions as well. Just note how their eyes, the tilt of their heads, the cocking of an ear can express gratification, anxiety, guilt, and other feelings. If you strive to catch their personalities and emotions, just as with a human portrait subject, you'll be well on your way to first base.

Patience and fortitude are also essential. Pets are quite co-operative, but sometimes they fail to understand what you want. Some are camera shy, while others are just "too full of beans" to "stay put" before the lens for any length of time. It may take hours before you get what you're after in the way of pose and expression; but if you persist and keep your good temper, sooner or later you'll come out on top. The necessity of patience and good temper can be strongly brought home to you if you are photographing a camera-shy dog who just refuses to pose. If, finally, you get very angry and shout

**The personality** of the individual animal, and the characteristics of the particular breed as well, should be captured by the photographer. This is the initial requisite in portraying your pet.

**Since cats are agile,** restless, and have ideas of their own, try posing them on a high table. They are more apt to be quiet.

**Lina, the Dachshund** was so nervous that she had to be posed sitting on her mistress' lap, which was draped with monk's cloth. Exposure was 1/50 second at f/8 with two floodlights.



at the animal, he will most likely slink away into the corner of the studio. And that is the end of the sitting. Even if you try another shooting in the dog's home, where familiar surroundings should give him more self confidence, he will probably run fearfully into hiding the moment that you and the "infernal machine" appear in the doorway. Harsh words and rough, abusive manners will never get you anywhere—especially with pets.

In photographing your own pet, half the battle is won since you are familiar with his personality, mannerisms and tricks. Furthermore, he will be "all out" to please, by posing his prettiest. If you own no puss or pooch, no doubt a friend has one and will be glad to loan him. Models often can be found at veterinarians or pet shops for a moderate rental fee. Sometimes the pet shop owner will loan an animal in exchange for a couple of really striking enlargements to put in his window. This will help him in his advertising. It may be a good way to introduce your work to the public, if you want to make your hobby pay off, and you may soon find yourself up to the elbows in hypo with a flock of orders.

What equipment is necessary? What camera, what film, what lighting are going to be the most suitable? I think you will find that pet photography is one type of work that is not going to make heavy inroads on your pocket book. It requires no large studio, no elaborate, expensive light setups or costly props. Nor is it essential to own a camera costing several hundred dollars. The old cliché "It's not the camera, but the man behind it who counts" certainly holds true in this specialized field. Even shots made with the simplest and most inexpensive equipment, have been snapped up on occasion by well-known magazines. I have found, through my personal experience, that one of the best cameras for pet photography is the reflex type with its groundglass viewer on which the setup can be studied, exact focus established, and action critically observed. Use a tripod whenever possible; its use insures maximum steadiness and resulting sharpness as well as helping toward good composition. As this type of work requires small apertures and fairly fast shutter speeds, fast pan film is recommended. As many pets have red or brown in their coloring, ortho film, which is practically insensitive to red, is not so good, though it can be used successfully on black-and-white animals. The fast pan film yields brilliant and tone-true results.

While still a student at a well-known photographic school, I decided to make pet photography my specialty. Knowing nothing about flash lighting, I naturally used floods and spots. Although tungsten is an inexpensive light source, I soon discovered that it was far from ideal. No matter how many lights I piled on my model. I could never shoot faster than

**Children grouped with pets** often make story-telling combinations as in this picture by Eaton Caldwell who photographed the little girl while she was playing with her St. Bernard puppy. Remember to combine love for your subjects along with patience in your work.

# THE AUTHOR SHOWS SIX STEPS SHE USES IN PHOTOGRAPHING A DOG

**A helper** is essential in making good pet pictures—one that likes animals and can win their friendship easily.

**Appealing pose** is obtained by the helper who can offer your subject a delicious tid-bit of meat or cheese.

**Introduce** your canine subject to the camera. This will help to calm him if he seems restless or afraid.

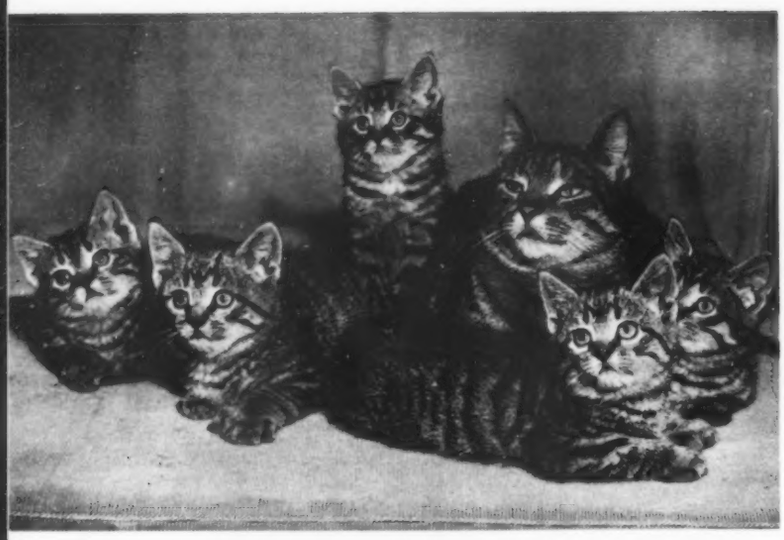
**The pet** should be well groomed and combed before sitting, and touched up after each shot to look his best.

**Powder** can be applied to keep white fur clean. This is another job that should be handled by your assistant.

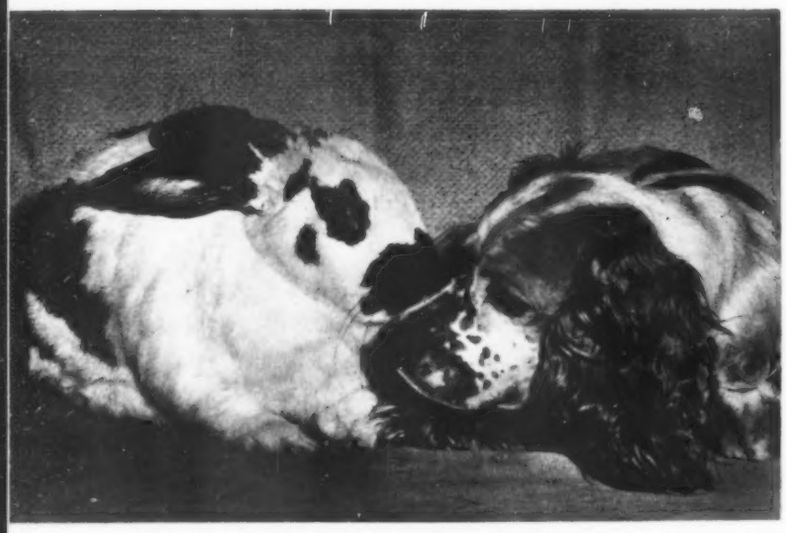
**A tasty morsel** held by the helper insures good position of dog's head and eyes, as author makes portrait.

**A little kitten,** naturally full of curiosity, is more co-operative and easier to control. A wonderful wide-eyed look of surprise can be had by dropping him gently on some prefocused spot.

**Many types** of pets, such as monkeys, parrots, horses, rabbits, and white mice are potential subjects for your portraits of pets. The author had a call to photograph this rarity, a tame opossum.



**Group pictures** can be most effective. If it is a portrait like the one above, be sure all the animals are looking in the same direction. Divided interest can spell disaster in pet photography, too.



**Pals** is the title of this picture of a rabbit and spaniel. The author divulges that some rabbits are not docile or easy to handle. A bit of melted sugar, however, can make them all very co-operative.

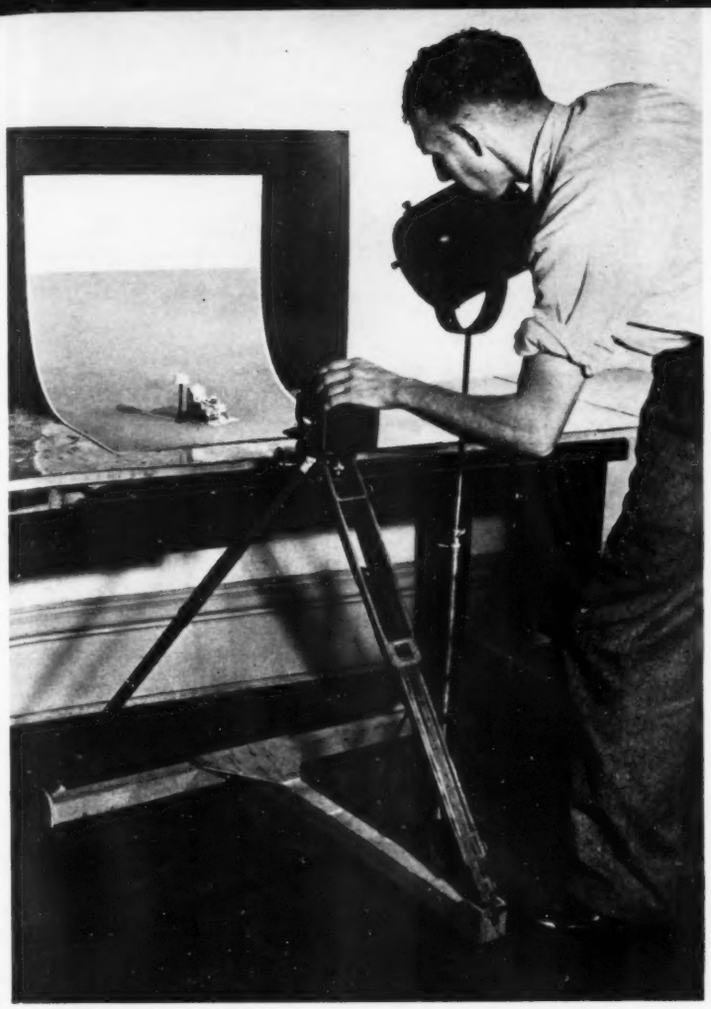
**These three** little West Highlands wouldn't pose indoors and were both flash and camera shy. To get their photographs, the author posed them atop a stone wall from which they were afraid to jump.

f/8 at 1/50 second—not fast enough to catch those split-second expressions and actions which are the making of striking pictures. Nor did the relatively wide aperture give sufficient depth of field should the animal move backward or forward. And above all, with this type of lighting, the poor subject was always cooked alive. While on the posing bench he would pant, drool, crouch, or go to sleep, and it was necessary to take him out from under the lights for a cooling period after nearly every pose. Although flood lighting is pleasingly soft and diffused, it does not give the pin-point illumination of flash which makes every whisker stand out sharp and clear, making pet pictures punchy.

So I switched to flash, and flash it has been ever since for my indoor work. Yes, I know that flashbulbs are more expensive and sometimes hard to get. But wait a minute—if you use the lighting setup that I finally figured out after a good deal of trial and error, only one bulb and a reflector is necessary on each exposure. Use it slightly above and to one side of the camera on an extension cord. This angling of the source light does away with that flat look characteristic of pictures made with flash on the camera, and will give good plasticity and modeling. The high position of the reflector also prevents falling off of light on the top of the head, and by pointing the reflector slightly down, the harsh background shadow—another trademark of single flash—will be minimized and sometimes done away with. As fill-in, use a flood or spot on the opposite side of the camera. This not only serves to open up shadows, but also gives cross-lighting that shows crisp fur texture. If shooting a light-colored animal against a dark background, try using a small spot above the animal's head to give top lighting and a "glamour" effect. If the subject is a dark one, which calls for a light background, try to maintain at least three feet of separation between the two, and use a spot on the background. This will not only aid toward a three-dimensional effect, but also will cut down the flash shadow, if any. This is a simple and efficient setup, never requiring more than three lights, only one of which is a flashbulb. Although the camera will generally be about four to six feet away from the pet, it is sometimes advisable to move in to about three feet, especially with very small animals. But always be careful not to come in too near with that flashgun. This is a powerful source of illumination, and at very close range will "burn up" all fur texture. Furthermore, the animal may be blinded by the flash. With the gun about five feet away, most animals pay little attention to the popping of the bulbs; and whereas many a human subject will blink in anticipation of the sudden, brilliant light, most pets never bat an eye.

Keep backgrounds simple and usually of contrasting tone to the subject, although if you are experimentally minded, you can get quite sensational results by posing a white dog against white, or a black cat against a dark background. There is no problem in the studio, for a couple of flats, some plain drapes, or even blank wall space will do. But not everyone can afford a studio, and therefore must make pictures at home. Some homes have a great deal of furniture, figured wall paper, and hangings which make distracting backgrounds. Lamp shades and table legs growing out of puppy's head hardly make an attractive or effective picture. However, this problem can be licked without much trouble or expense. A plain roller shade, one side cream and the other black, can be attached to the wall; or try using a neutral-toned blanket or some textured material like monk's cloth. Avoid using bed sheets; they are too white and textureless, wrinkling easily, and fall in ugly folds. If worst comes to worst, and you are forced to snap your four-legged friend sitting on a chair covered with chintz roses, remember to focus on the nose, use a large aperture, and the disturbing background pattern will be thrown out of focus into relative insignificance.

I think you will find it pretty near impossible to manage lights, camera, and pet all by yourself. So get in some photographically-minded friend to serve as assistant. But be sure to get someone who has love and understanding of animals, patience, and who is co-operative. After a few trial runs, a fine teamwork can be evolved which will be almost sure to result in equally fine pictures. The presence of the pet's owner at a sitting can be very helpful in making the animal feel at home, in giving him confidence, and in doing away with any tendency toward *(Continued on page 237)*



**One of the simplest** setups for photographing tabletops is shown here. Stiff cardboard is curved against wall and table, held in place with tacks, so that distracting straight lines are eliminated. Colored paper completes the setup.

# ANIMATE Your Tabletops

**By ERIC WAHLEEN**
Illustrations by the Author

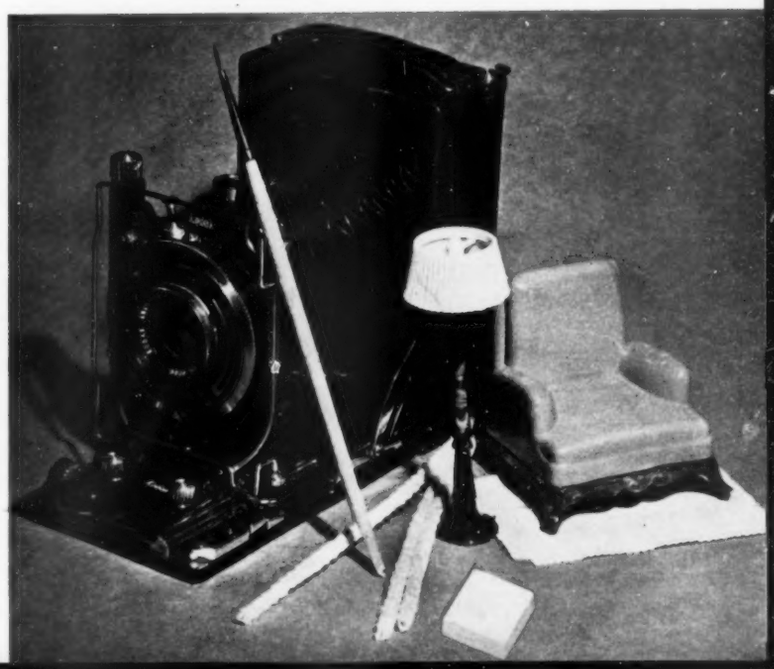
***A model has personality even though he's only a few pipe cleaners with a wooden head; it's all in how he's handled***

WHEN WINTER WINDS drift the snow deep outside the door a lot of us are going to be tempted to stow our cameras away on the top shelf in the closet until next spring. You're going to miss a lot of fun if you do that. How about some tabletops? The long winter evenings are an ideal time to sharpen your wits and dream up some bizarre combinations such as only tabletops can portray.

Elaborate camera equipment isn't necessary. If your lens will focus down to three feet, that is close enough. Bigger blow-ups in the enlarger will compensate for small images on the negative. A groundglass back is extremely helpful in focusing but isn't absolutely necessary. If you use a roll-film camera that does not have sufficient bellows extension for close-ups, you can overcome this difficulty by using a slip-on portrait lens which gives similar results. Focusing is simple, and should be done before the film is inserted. Open the back and place a piece of groundglass or waxed paper where the film would ordinarily be. This will enable you to focus sharply. Only one thing is of importance. Stop your lens down just as far as it will go. When your camera is only a few feet away from the subject, depth of field is going to be measured in fractions of inches. An opening of $f/16$ is about the largest that is advisable to use. There will be no motion to record in a tabletop, so set the shutter on "time" for whatever length of exposure is necessary. Unless an earthquake jars the house there will be no blurring. Use a tripod for a time exposure, or as a substitute, place the camera on a table, chair, or propped solidly with books.

A single source of light concentrated on the tabletop from a spotlight is the best. However, a No. 1 or 2 floodlamp in any kind of a reflector will do almost as well. As a matter of fact, you could use a flashlight, but that would increase the exposure tremendously and along with it the chance of the camera vibrating and blurring the image. If you like, experiment with two or more sources of light. It is an excellent way to practice portrait lighting. Don't forget to use a lens shade on the camera.

The best sources of miniature props for tabletops are the variety stores, toy shops, and toy counters in department stores. In recent years some excellent plastics furniture in miniature sizes has been placed on the market. It is remarkably well adapted to tabletops. Pipe cleaners are still the



**Equipment** for tabletops is simple and consists of a camera capable of focusing down to 3 feet, a supply of pipe cleaners, some doll house furniture, a fine brush, a wood block, and a lighting unit, not shown.

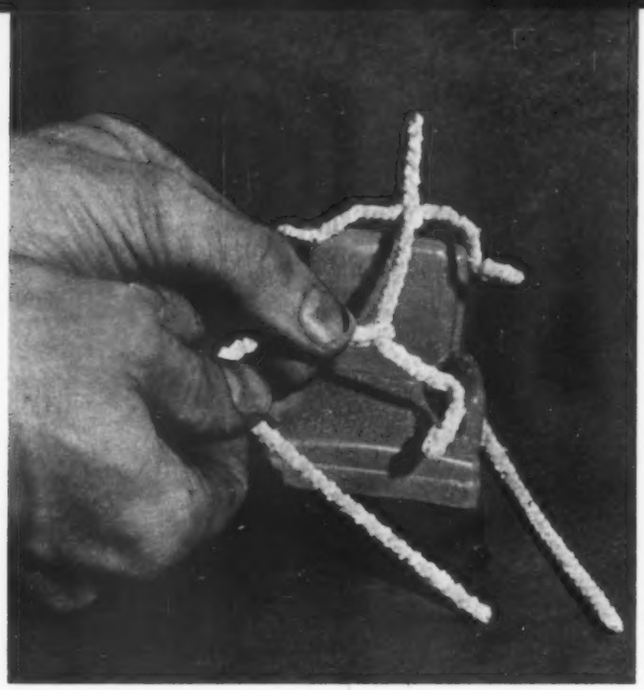


**Figure of the subject** is assembled by twisting three pipe cleaners together, cutting to match. Keep figure in proportion to other props.

**Head is wooden block** 1x1x¼ inch, enameled white, hole drilled in bottom. Face is painted on with spotting colors, can be washed off.

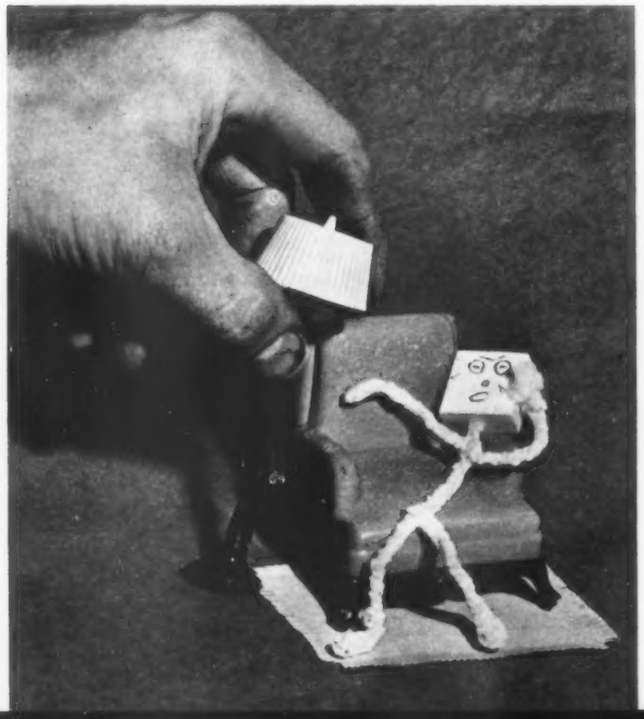
old stand-by that many people prefer for making figures. They are pliable and easy to work with, and require no special skill. Three cleaners can be twisted quickly into the shape of a human figure, minus head. A bit of practice with the wire will enable you to create any number of very life-like poses. The final touch is to give the wire figure a head; this can be made from a block of wood cut to any shape that comes close to resembling a head. A flat block about 1x1x¼ inches, coated with white enamel, is easy to handle when it comes to painting on the face, an operation which is described in detail later on in this article.

Backgrounds made from sheets of colored paper, such as are found in variety stores and printing shops, are the best. These range from black to white through the primary colors of blue, green, red, and various shades in between. A neutral gray or jet black background is the standard for tabletops. However, this is a good opportunity to find out just how colored paper reacts in tonal graduations of black and white on your film. If you care to go further, experiments with colored paper, filters, and various types of panchromatic and orthochromatic film will give you invaluable experience to use on your outdoor shots during your next summer vacation.

Putting expression on the face of the figure isn't as difficult as it may seem. Draw as few lines as possible. Most of us aren't expert cartoonists, so the simpler the outline the better it will look. Practice on a piece of paper until you get an idea of what you want to express. Any expressions, such as joy, disgust, amazement, terror, etc., can be made by small changes in the direction of the lines. Draw on the face with a spotting brush, using water color or spotting pad. With the arms and legs bent at the proper angles and an expressive head and face, the figure will look amazingly lifelike. Only one head is actually needed for each figure regardless of the number of expressions desired, since the water-color face can easily be wiped off and another drawn in within a few minutes. However, if you have several expressions that you want to use repeatedly, make up a number of heads and keep them in stock.

Once you have gone this far, and have photographed your model in several different poses, new ideas will come to mind rapidly. The pipe cleaner and wooden head are, literally, the skeleton upon which further elaboration will depend. Acces-

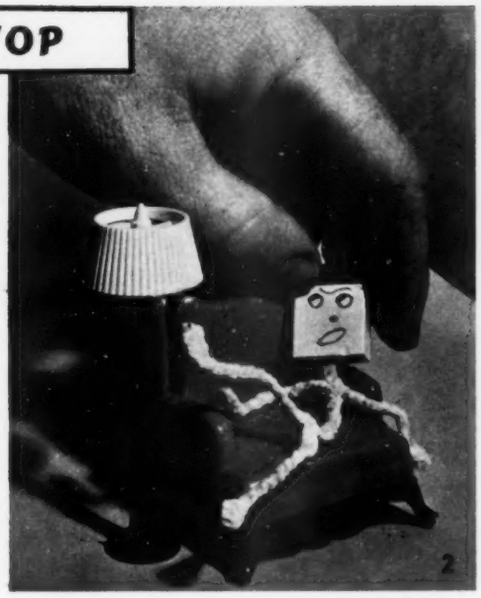
**Take time to arrange** props carefully to get proper proportions and avoid casting shadows across center of interest. Note that our model, whom we have named Tommy, is taking on a personality of his own.



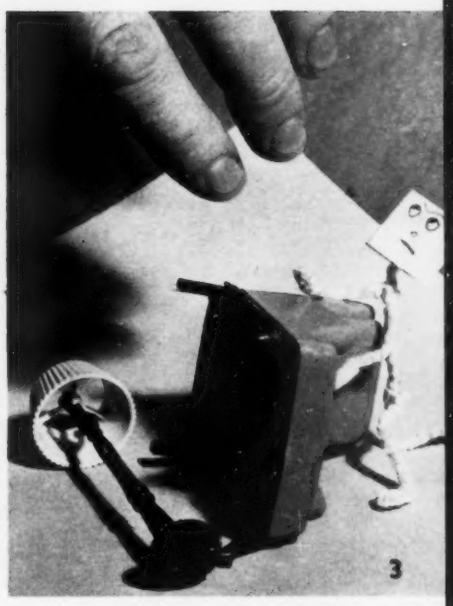
**Final picture** was shot at f/32, 1 second. Notice how blue chair and red background register almost alike on Type B Panchromatic film Ortho would show the red as black, and the blue much lighter in tone.

# TOMMY THE TABLETOP

Ah, now to relax after a hard day cleaning pipes!



Hey, what's up? Let go of me, blockhead!



I will *not* pose! I'm not a working model!

sories such as costumes, canes, umbrellas, golf clubs, hats, police badges, etc. will suggest themselves, as will props such as furniture and toy vehicles. Anything that will add individuality to the little figure or aid in telling a story can be put to use. One precaution: do not clutter up your set with props merely for the sake of props. Be sure that the ones you have are essential to the picture.

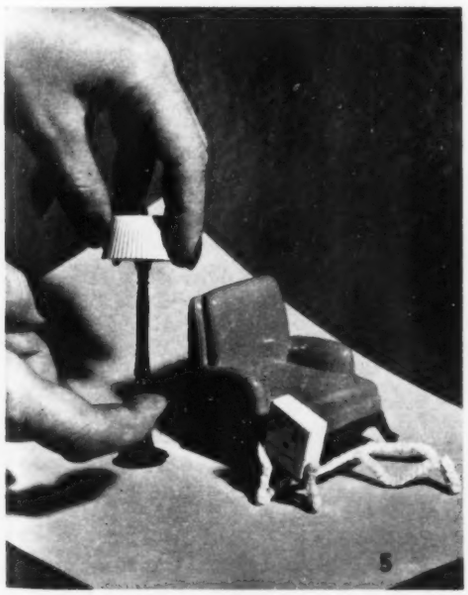
By this time you will probably find that your model is beginning to assume a personality all his own—or possibly all *her* own. Let's call our little character Tommy and give him a share in the proceedings. He can hold his head while you paint in his face, help you shift furniture, or maybe just sit back and cry when your ideas don't coincide with his. About this time he's ready to have his picture taken.

Now you have the camera and lights set up, the background arranged to your liking, and the model—Tommy—in a good mood. What kind of picture should you take? How can you best convey an idea in a single shot? One solution is—don't take just a single shot; take several and tie them together with a unifying theme or story.

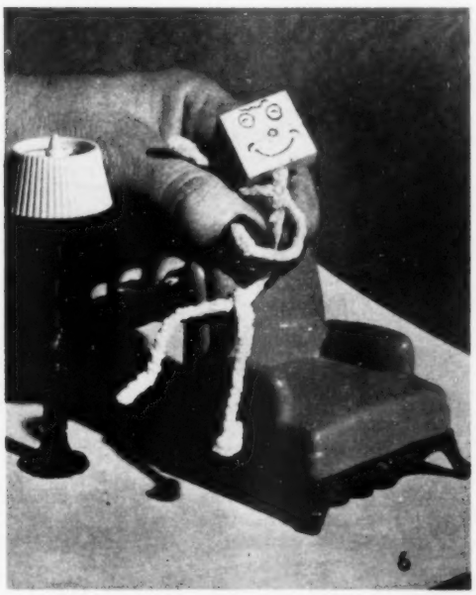
Tabletops, it's true, are generally interpreted as one picture of an inanimate object, suggesting a complete story in a single setting. However, it isn't always possible to compress a clear, concise story in one picture so that it will be understandable to everyone who looks at it. Oftentimes a story-telling picture which seems crystal clear to you, doesn't mean a thing to the casual observer examining your print. Wishful thinking on your part may put things into the picture which actually aren't apparent to anyone else.

With this in mind, why not solve the problem by presenting your characters in panels or strips of four or more pictures in sequence? You can shoot this many tabletops in an evening's work. Afterwards it will add a little extra punch to caption each of the pictures using dialogue by (*Continued on page* 172)

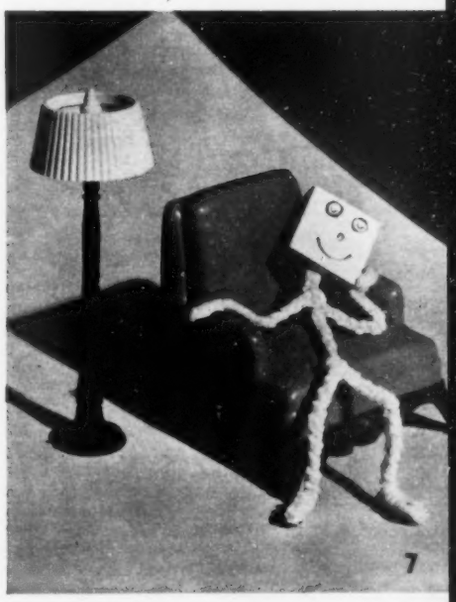
You can't put the finger on me—Hey, who's she?



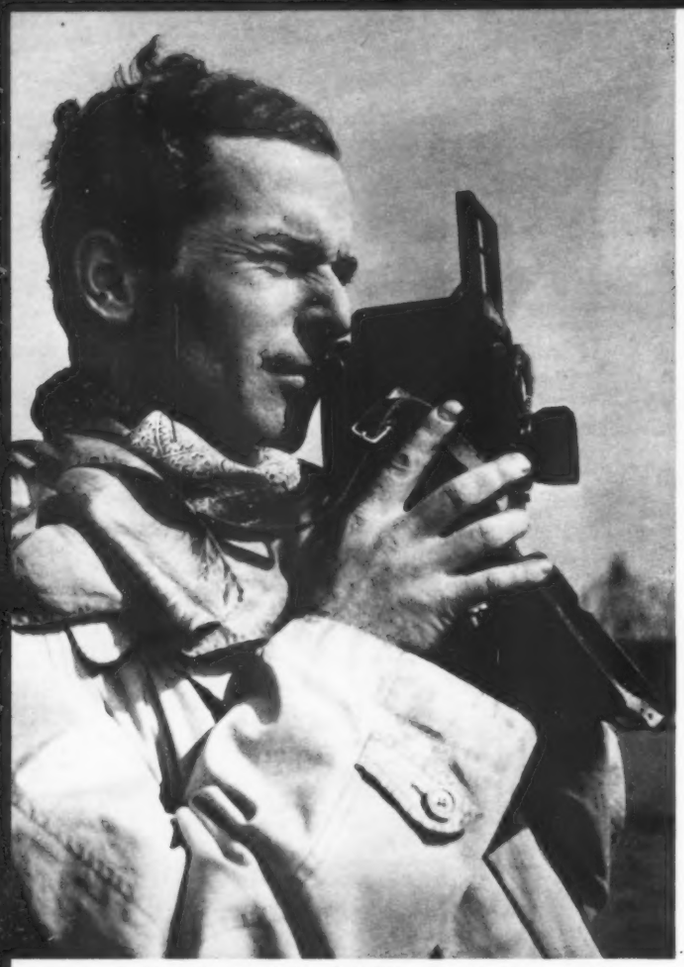
Ha! I thought so! She's just his accomplice!



No posing today? Aw, you're a real sweetheart!



What a gal! Now as I was saying . . .



**The author** and his Rolleiflex. Henle pioneered in using the 2¼x2¼ reflex for professional work in black-and-white. Now he predicts the small camera can gain a position of equal importance in color.

# fritz henle on

LET us pose a theoretical question—and then give the practical answer. What do you suppose would happen if suddenly all the *sheet* color film disappeared from the market and professional photographers were forced to work with color *roll* film?

Do you think for one moment that all the big-time magazines would stop using color? Do you think that the quality of the color work would suffer appreciably?

Of course not.

The main reason that photographers have not used color roll film is a psychological one. They fear to take the step forward into using modern materials because "editors like large transparencies."

Well, such photographers are wasting a lot of time and effort. (Believe me, it is *effort* to lug an 8x10 camera half way around the world.) For all the editor needs is a projector and screen and the transparent stepchild of the small hand camera grows to 16x20 and even larger proportions.

The whole problem reminds me of some my first photographic experiences almost 17 years ago. I was a student in Munich at the then famous school for photography. In our class were 7 boys and 35 girls; when we were not busy learning how to take pictures and develop them, we had a gay time. Some of us used to see a guy named Hitler in the Hofgarten Café, but none asked the man, who looked alien and sinister, to sit for his portrait. We were all ambitious and had serious work to do. The school studios were equipped with huge 8x10 cameras on awkward, heavy tripods, and we felt lucky when a class problem would take us outside, where we could use our handy little 9x12-cm cameras.

There was some talk then of a camera, a "Leica," which one could slip into his pocket. But no one paid much attention to this "gadget" talk; for we were being trained to show texture in the most minute details and a 35-mm film would never accomplish what a 9x12-cm or an 18x24-cm plate would without revealing objectionable grain or softness upon enlargement.

Then one day a small package arrived for me at the school. Forty-one envious pairs of eyes watched as I unwrapped the first Rolleiflex any of us had seen. And the same eyes followed my every move as I held and tested the little camera, which I proudly assured them, would do wonders. I even went so far as to say that the Rollei (only 6x6 cm) would one day replace the 9x12-cm cameras; my classmates agreed.

Little did we realize how long it would take for editors to be educated to looking at 2¼x2¼ contact prints. It is difficult to understand this in these days; yet within the past two years a parallel problem has arisen in the field of color.

There have been endless discussions and round-table conferences with all the photographic experts present—and the experts all smile when you mention color roll film. The same was true when they considered small cameras in 1931. Today many color photographers are willing to lug around heavy 8x10 cameras in specially designed streamlined cases fastened to their aching backs. They carry lots of beautiful shiny equipment to difficult locations. If they are happy this way, let them be. Let them stick to their heavy burdens. Their tools are different from mine, and they seem just a little impractical—like heavy, outmoded battleships; whereas, we have precision machines—tiny in comparison, but incredibly faster and easier in many ways. Yet these machines are denied their proper place.

Of course, another alleged reason for not using color roll film in the 2¼x2¼ size is that the smaller the transparency, the worse the engraving. It *is* true that engravers shout their heads off when they see a small transparency, but it is also true that many national magazines have used transparencies of this size to advantage. [*Editor's note:* National Geographic Magazine *reproduces 85% of its full-color plates from 35-mm Kodachrome and Ansco Color Film transparencies.*] Perfect plates can and must be made from the smaller transparencies, with just a little more patience and a little more skill. Pioneering takes time. Remember 1931?

Naturally, to get perfect cooperation and a perfect engraving, you must offer a transparency that is perfect in every detail—as sharp as it can be with colors true to your subject. And this requires certain skills on your part.

To arrive at technical perfection with this small and delicate medium means hard work and absolute control of one's photographic skill. Any adjustment, however small, if uncalculated means a spoiled picture. Unlike black-and-white film, which *will* tolerate a long range in exposure, color film has to be exposed exactly.

Any over- or underexposure changes color values into unpleasant shades. The printer is able to correct color deficiencies on a large sheet of film. He can do the same on a 2¼x2¼, but only an expert craftsman can handle this problem satisfactorily. Unless the reproduction process is being handled by such excellent men as those who work for Condé Nast or Curtis or some other big house, the only possibility for good reproduction of 2¼x2¼ transparencies lies with the photographer's

→

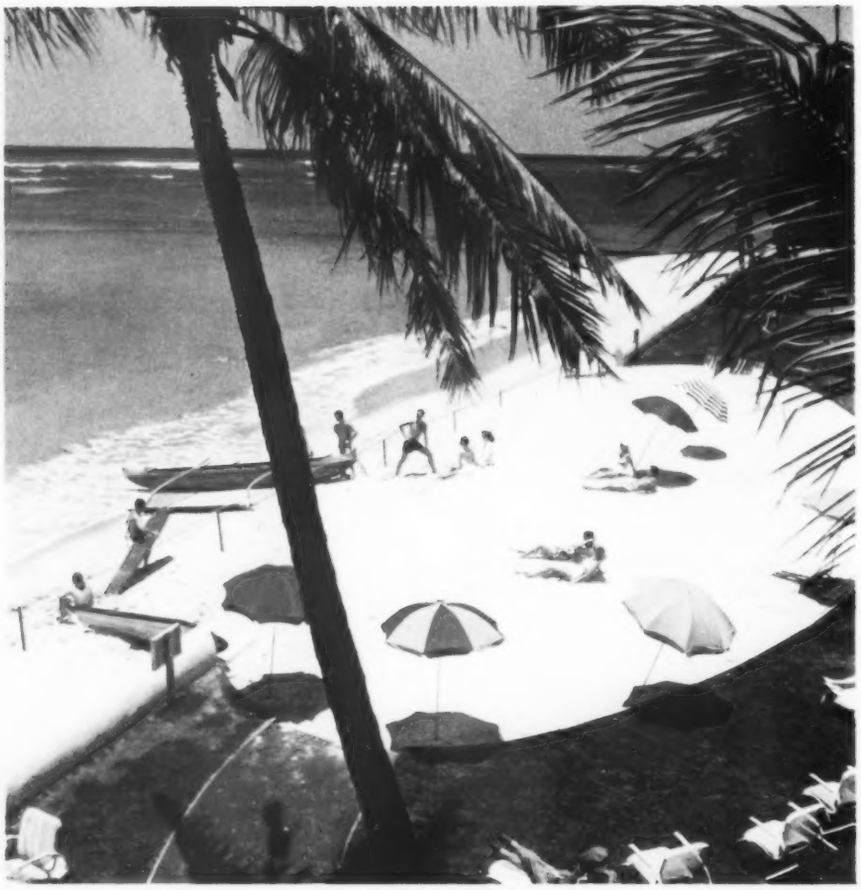
**Natural reflections** provided full illumination for this Bahamas fashion picture. The author took it in the late afternoon sunlight, without using corrective filters or fill-in flash.

***Small cameras can make brilliant transparencies, suited to almost any purpose—if you know how to handle them***

# Shooting Color Roll Film

GARDEN PORTRAIT

MEXICAN CHARROS



BEACH AT WAIKIKI

skill. His color transparency *must be* without fault.

The amateur photographer has been told many times that it is easy to take color pictures. But from "easy" to perfection is still a long way. Anybody can handle a camera now; there is no long study necessary to handle a twin-lens reflex. But, why are there still so few outstanding color pictures taken with this excellent little camera? When the first Ansco 120 color roll film came out in 1945 every professional tried it and most of us got discouraged and gave up. My first experiences were quite disheartening, too. The color values of No. 120 Ansco at that time left something to be desired. So why use it? Color assignments meant that I had to give up the mobility of my camera (the Rollei) and lose the chance to utilize movement in my pictures. Many compositions which I could make in a split-second only were now impossible. But just as Stieglitz believed and proved that the "snapshot" could be used creatively in black-and-white, so I was con-

(*Continued on page* 160)

**Advantages** of the small camera are demonstrated in these four examples. The portrait reveals brilliance and detail which can be captured with proper technique, while shots of the Mexican Charros and the beach at Waikiki, both hand-held, show views that would be difficult to record with cumbersome cameras. Horses, people, and palm fronds were moving, requiring fairly fast shutter speed. Only a short-focus lens would provide sufficient depth of field at the aperture required for proper exposure. Movement of floating gangplank (lower right) was stopped with 1/50 second exposure at *f*/7.

FLOATING GANGPLANK

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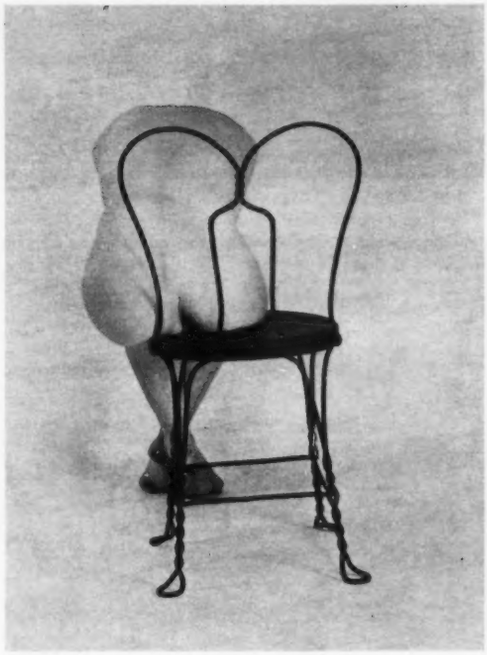
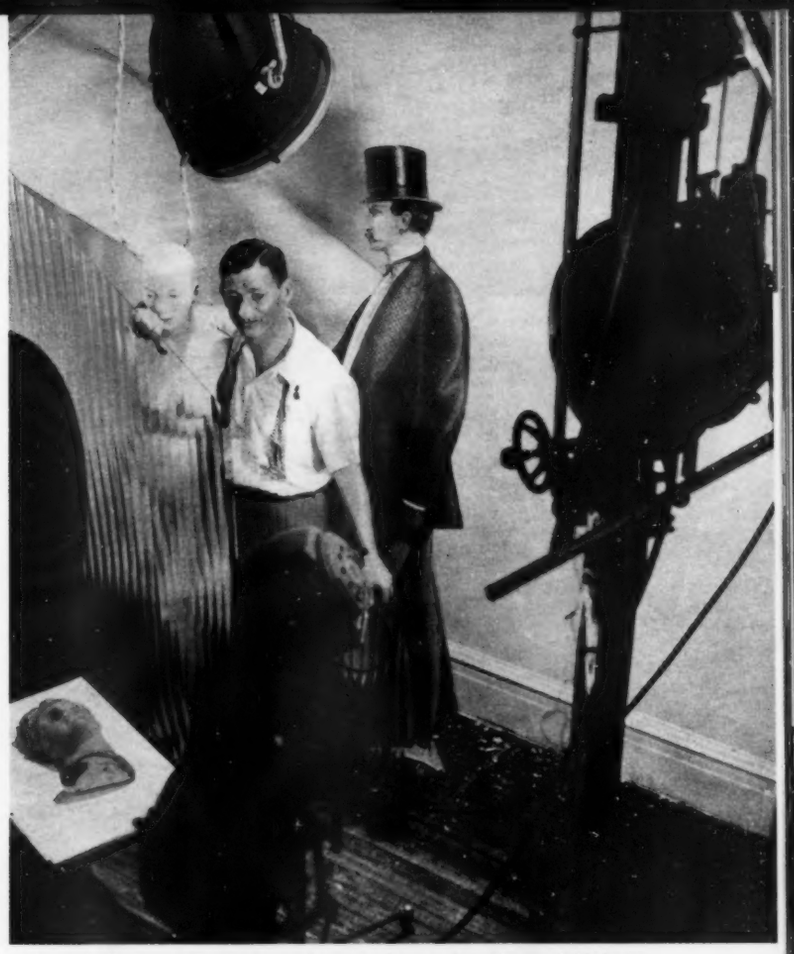
HENLE'S ROLLEI RECORDS DELICATE COLOR SCALE AT PYRAMID OF THE SUN IN MEXICO

BLUMENFELD UTILIZES HIS WIRE-CHAIR TRADEMARK IN THIS UNUSUAL COLOR PICTURE



**Nude on Wire Chair,** recently exhibited in the photographic show "In and Out of Focus," at Museum of Modern Art in New York, created enthusiastic and congratulatory public comment.



**The photographer** is shown here in his studio, Blumenfeld being the man in the middle. Somewhere along the line we strongly suspect, a wire chair will be added to the manikins and fluted glass.

# ...photographer takes a TRADE MARK

***Erwin Blumenfeld, famous fashion photographer, adopted an old-fashioned wire chair as his favorite studio prop***

ERWIN BLUMENFELD, pixie-like New York fashion photographer, in his own inimitable way, has adopted a trade-mark.

This distinguished escutcheon is a not-so-distinguished object—a chair. It is the same type of chair that haunted our olden-time sarsaparilla parlors and corner soda fountains. Now it has been resurrected from someone's cellar and has been glorified in color and in black-and-white by Blumenfeld, as can be seen in the color photograph on the page to the left. and in the picture shown on this page. The latter photograph, "Nude on Wire Chair," has been shown recently in the In and Out of Focus exhibit at the Museum of Modern Art in New York, where it aroused much comment.

Blumenfeld, a worker of extreme originality, was asked, "How come—what gives with this chair?" He said, "I like the chair because it is so simple. It reminds me of my young days spent chasing pigeons in the Bois de Boulogne, a park in Paris where you pay two francs an hour to sit in that same type of chair."

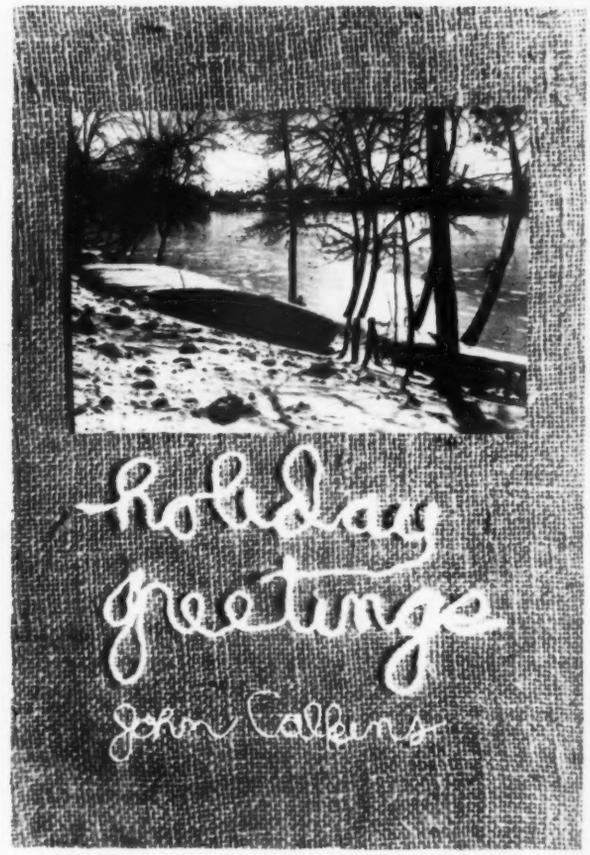
Today it has come into its own. Blumenfeld mentioned that *Vogue* magazine has protested his constant use of this chair—almost become a *Vogue* trade-mark by now. However plain, the wire chair gets its own going over, for Blumenfeld uses an air brush to change the colors for different photographs.

The imaginative amateur may well turn to Blumenfeld for inspiration. His mind and imagination never rest; he is continually searching for the new revelation, the new means of communicating what he finds, in photographic language. And for this he gets paid!

He believes that perfection is boredom, and that all perfectionists should try for imperfection. This philosophy is the reason why he wants to do every- (*Continued on page* 178)

# Christmas Greetings

**Two hundred thirty** copies of this clever Christmas card were sent to friends by the E. E. Hoffman family of Brooklyn, New York. Hoffman pasted cut-out ornament and reflection scene to child's portrait, then made a copy negative.




**John Calkins** of South Lyon, Michigan, photographed a snow scene, made a borderless enlargement, and placed the print on a piece of burlap. His larger lettering was made with heavy wool yarn, and the small signature with thread.

**This** Christmas card required seven original and four copy negatives before it was completed. The maker, Lewis Trapp of Columbus, Ohio, created it with the idea of using it both as a greeting card and as an announcement of his family's move to a new home in a different community.

***There's one greeting that only you can send—a card that tells its message with your pictures***

**By IRA S. GLICK**

SOMEHOW, A PHOTOGRAPHIC Christmas card possesses a personal quality and a thoughtfulness which the ordinary commercial greeting card rarely achieves. Admittedly, camera-created cards require a little more thought and more work than is involved in going into a store and ordering printed seasonal greetings, but the expenditure in time and trouble is realized by the recipient of the card, and therefore appreciated all the more.

Additionally, the effort involved in the creation of a photographic greeting card is self-rewarding, for often techniques and abilities are experimented with and mastered in this manner, and the photographer's general ability raised considerably. *(Continued on page 174)*

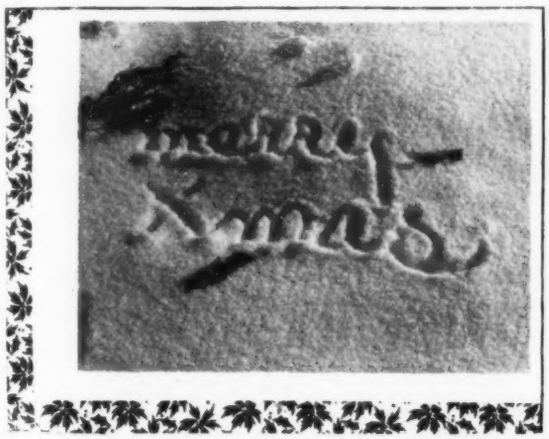
# WITH YOUR CAMERA...

## ON RECORD

*with* Seasons Greetings

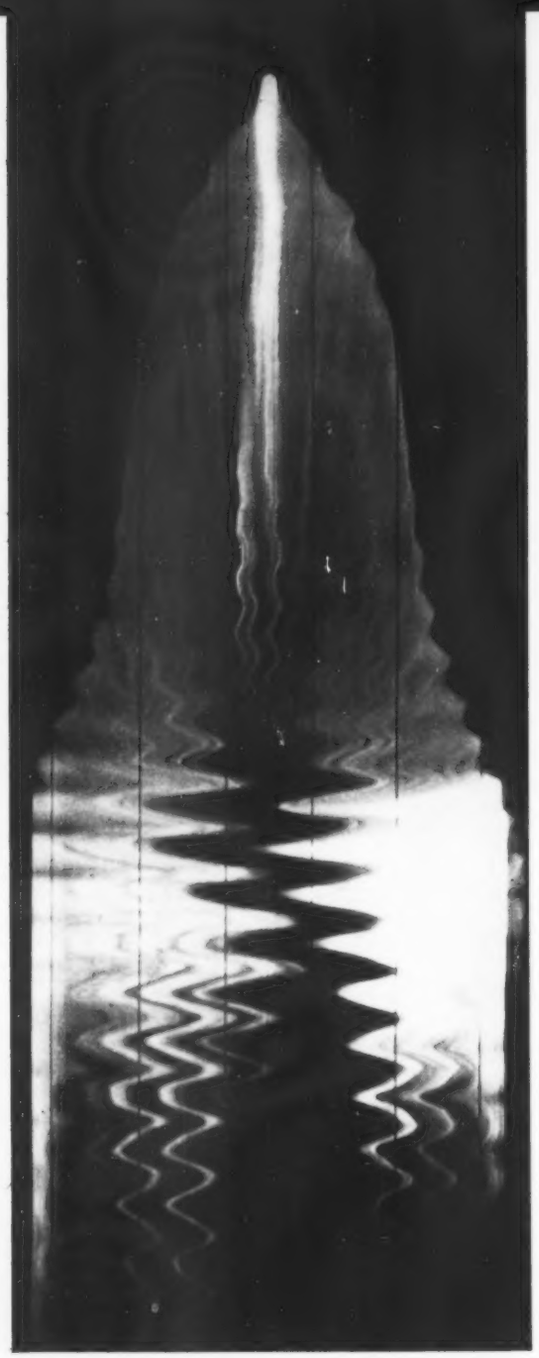
**A record player** suggested the basic idea for the Christmas card of the Robert Curcuru family of Ferndale, Michigan. Cutouts of the family were pasted on a shot of a whirling disk and copied.

**The Ken Black** family of Minneapolis, Minn., produced one hundred copies of this attractive tabletop greeting card at a cost of only $5.65, including paper, envelopes, and all the props.



**Above** is the Yule card sent to friends by Frank B. Pomeroy of Coulee Dam, Washington. Its simplicity is effective and striking. **Below** is reproduced the greeting card created by E. R. Wade of the Bronx, New York. To make it, the photographer pasted cutouts of himself and wife, their child, wreath and rope on a sheet of paper, then made a copy negative.

**Marionettes** were used by Robert H. Strietmann of Cincinnati, Ohio, to create an unusual Yule greeting card. Black poster letters, held upright by thumbtacks hidden under the floor, were used to compose the greeting in the setup shown below.



**Explosion** of a carbon monoxide and oxygen mixture produced this abstract pattern in a picture by Dr. Reginald P. Fraser of the Kodak Research Labs.

# adventure in an UNKNOWN WORLD

**By WILLARD D. MORGAN**

***Scientific photographs are made for utilitarian purposes — to test a new metal or diagnose a patient's ills. Yet they also reveal pure fantasy of line and form that delights the eye***

BY GIVING US LIGHT beyond what the eye can see, scientific photography opens a new perspective for the human spirit. It reaches out into physics, chemistry, astronomy, metallurgy, electronics, physiology, and zoology, medicine, biochemistry, and a thousand related fields; reveals unknown, unseen worlds. It shifts our attention to impersonal forces and shows things out of human scale. Under the X ray or the electronic microscope, reality becomes a fantasy, and time itself becomes visible.

Here is a vast world for the modern photographer to explore.

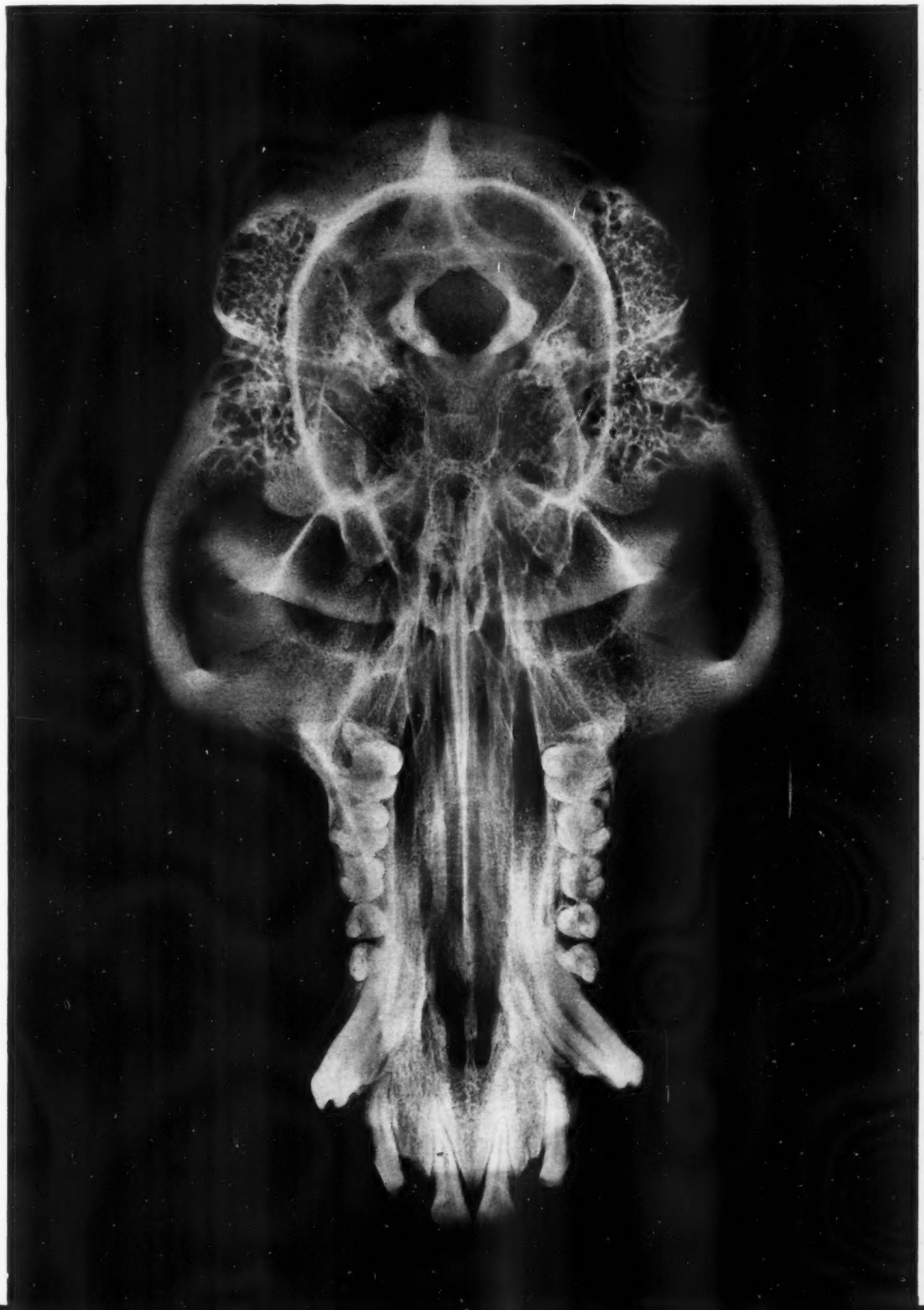
There are a variety of techniques and methods unique to scientific photography. Among these are the X ray, the stroboscope, ultraviolet and infrared photography. The relatively recent electronic microscope is capable of magnifications of 200,000 diameters. Photomicrography and telephotography involve elaborate and expensive equipment of a complexity which would be baffling indeed to the amateur snapshooter. However, all these complexities need not worry the average photographer who may look for beauty or aesthetic appeal in these photographs.

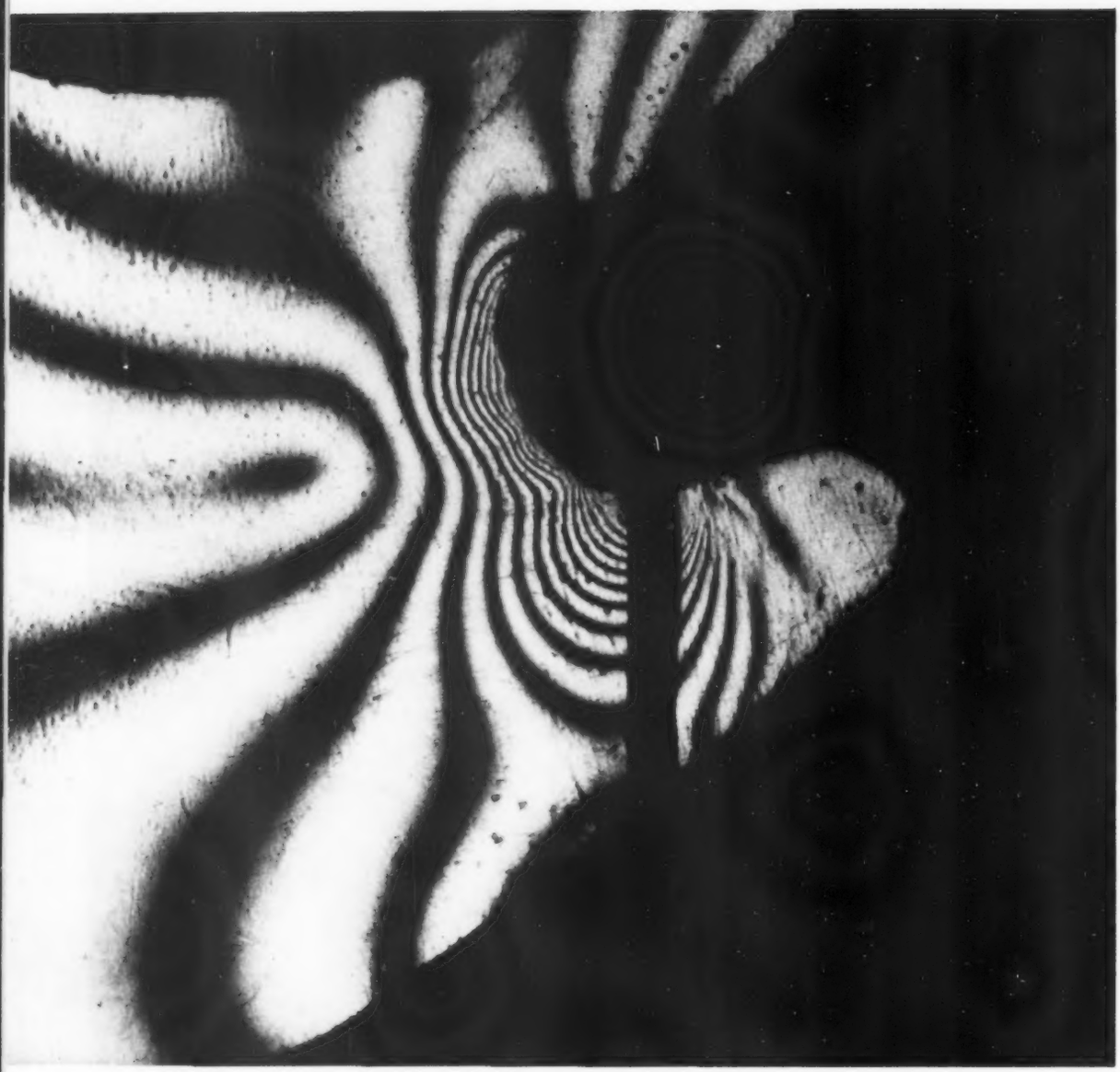
Those who respond to photographs as a means of expression as well as of record will find in scientific photographs new spurs to the imagination, which often can be translated into what we may call "ordinary" photography. Here we find textures and surfaces of materials which deceive the eye, as in electron-microscope photographs; diffraction rings; photomicrographs of "smooth" metal surfaces; or a cross section of wood under the microscope. Such glimpses of a world unseen by the human eye supply a reservoir of stimulation for all.

The field of abstract photography, for example, can find no better source material than in the science laboratory. When it comes to tonal gradations as found in the accompanying X-ray transparency of the baboon skull, no other art medium can compete. Here we find the most intricate recording of bone structures, which would be impossible to create by the artisan. The violent explosive fire of gas, the characteristic patterns of sound waves, or the structural segment of a diatom take on new significance when interpreted by the photographic artist. Let's explore this field some more and become more familiar with its ramifications and scope.

One of the oldest instruments for scientific photography is the X ray. X-ray photography enables us to see invisible organisms which cause disease and death. It can look with equal ease through vital airplane castings and the human body, priceless paintings and molybdenum. The two accompanying X-ray photographs show the curiously casual identity between science and nature—the one a vacuum tube, and the other a life-sized skull of the mandrill, whose Old World primate bones possess air cells not unlike those responsible for *homo sapiens'* sinusitis. Thanks to scientific photography's extended

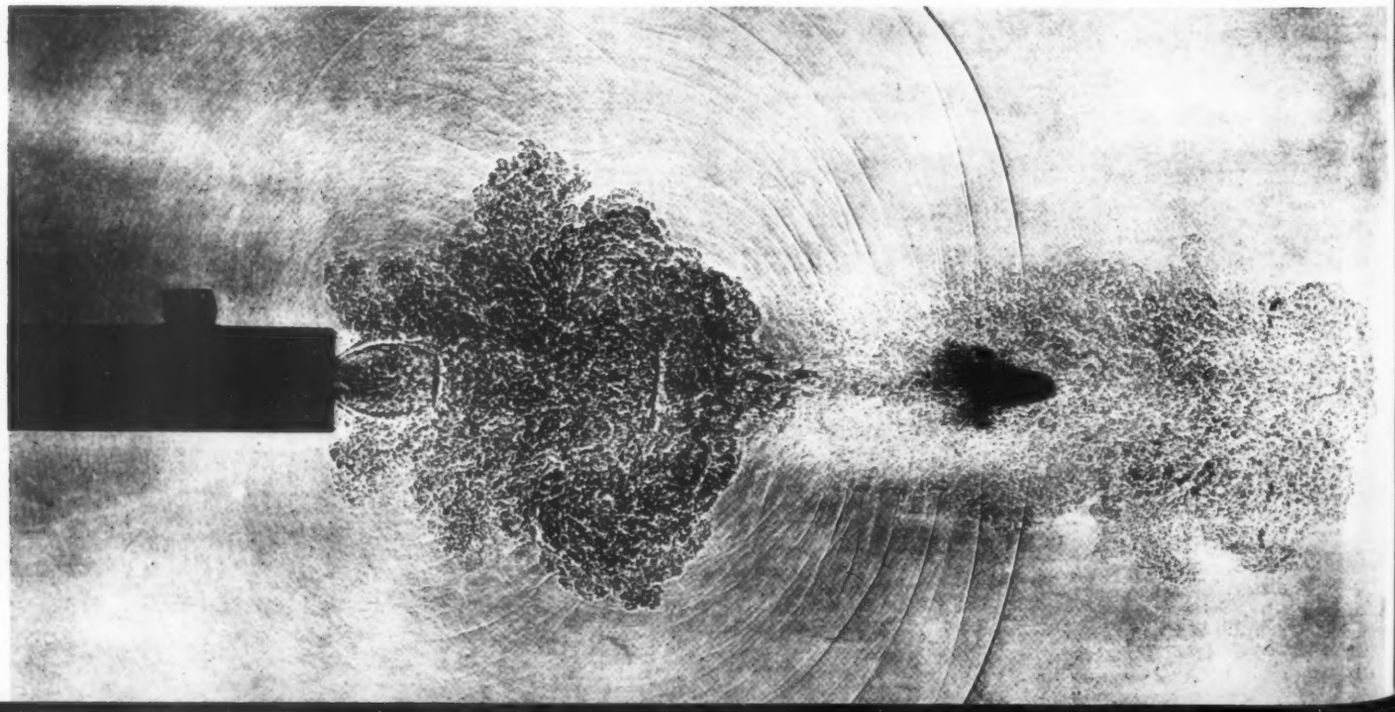
**Forms within forms,** all in delicate tonal gradations, mark this X ray of the skull of a mandrill, a West African baboon. One of science's most versatile aids, the X ray has added a new dimension to vision and a new medium to art. Interest lies not in the subject matter alone, but in forms and mass relationships brought to light by its eye.





**Stress pattern** in plastics between polarizing sheets is revealed in this photo by Armour Research Foundation.

**High-speed photograph** of bullet emerging from gun is an example of the new analytic "dimension" which has been opened by the repeating electronic flashtube. Sound waves, as well as turbulent air patterns, have been "frozen" in space by the camera for examination at leisure by ballistics engineers. Photo by courtesy of Cartridge Division, Remington Arms Company.



**Modern painting?** Well, hardly.... This is a photomicrograph of copper-silicon alloy with Kappa bands creating a fantastic design. Effect was recorded by Cyril Stanley Smith, American Brass Co.

and sharpened vision, the layman may share the scientist's thrill of knowledge.

Ultraviolet photography, based on the light ray of shortest wave length, can detect invisible inks, stains, and fraudulently altered documents. It is a powerful weapon against crime. It can detect differences between precious and artificial stones. Research in textiles, ceramics, enamels and other materials can also be made by this method.

At the other end of the spectrum, beyond the visible deep red is infrared photography, based on the longer wave lengths of light. Through this medium, medical diagnosis is made, technical and scientific subjects photographed, illegible documents deciphered. Infrared penetrates atmospheric haze, allowing long-distance photographs to be made from the ground or the air.

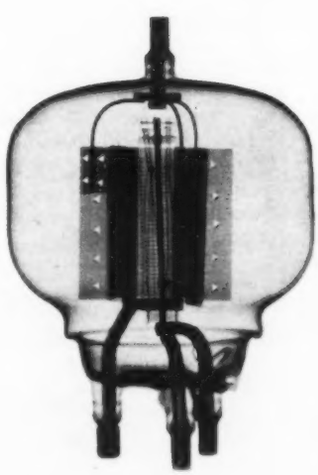
Photomicrography, with a wide range of magnifications, enables us to see the crystalline structures of vitamins and of essential steel. Through the photomicrograph we see the female hydra's ovulation, a function of nature apparently similar to the simple fission of amœbic reproduction.

From the minute micro world the photographer can go to an opposite extreme for study. Infinite changes in the physical universe are continuously being recorded by telephoto cameras located in observatories all over the world. These see what the eye cannot: new galaxies, great clusters of stars, planetary nebulæ, variable stars, constellations, specter of novæ and supernovæ—celestial tumult observed in interplanetary space removed thousands of light-years from our planet. Close at hand, on earth, time lapse photographs document changes which take place over periods of hours and weeks.

In the sequence of time-traces on the screen of a cathode ray oscilloscope, time, that reluctant, evasive fourth dimension of the space-time continuum, is shown forth, plain for all to see. This is super-reality no surrealist could imagine. Yet this delicate and fragile profile, measured in 1/100,000 of a second, is as actual as the steel girders of the Washington bridge . . . and, no doubt, in as perilous a tension.

Scientific photography is a gold mine of speed-forms which will influence other types of photography, modern art, and design. A falling drop of water, stopped in mid-air by the speedlamp at 1/10,000 second, reveals nature's perfect streamlining. The flight of a bird gives up its secrets when the speedlamp picture shows the cold fact that each primary feather at the wing tips turns slightly to allow air to pass through on the back stroke before taking a new sweep.

In ballistics, high speed spark photography can stop action as never before. From such records, experts study the flight of projectiles (*Continued on page* 222)



**X-ray perspective** of a vacuum tube (above) reveals a novel anatomical pattern superimposed over a familiar shape—from Bell Telephone Laboratories. At right is an end-section view of model airfoil installed in NACA smoke test tunnel with smoke streaming at 25-degree angle of attack. This is an official test photograph obtained from the National Advisory Committee for Aeronautics.

**After tacking** dry mounting tissue to the backs of prints and trimming to size, the prints are mounted on the layout. Balloon captioning, for continuity, is the last step.

# How To Tell a PHOTO STORY

**By TOM DALE**

***You can add new interest to your sequence pictures by using a method popularized by comic strip artists. The author tells you how he did it with Sebastian and Sue***

IF YOU'RE bored with routine picture-taking—as what amateur photographer isn't at one time or another—here's one way out of the doldrums: Try your hand at photographic comic strips. They offer a challenge, invite you to exercise what might be a dormant imagination, and in general will give you an entirely new photographic lease on life.

I was tired of the old procedure—making the exposure, developing, printing, and showing the mounted results to friends and camera club members. I mooned about my plight. It was November and time to prepare my annual Christmas card. Even this bored me. The cards had always been the same, featured a seasonal picture of my children. I just couldn't do that again.

I pushed at the walls of my imagination's cocoon. It stirred, and this time I created a four-picture sequence Christmas card, one picture on each of the four pages of the French-fold card. It told a simple story. It made a hit with me and with all my friends.

I perked up, and got excited about the possibilities in picture stories. This began a new phase in my photographic life. I shot a lot of picture series that told little stories about my children's day-to-day activities. This was fun. And then . . .

Then I got ambitious. I began studying the comics, when suddenly it dawned on me that here was a special technique already worked out. It was terrifically fascinating. I got so ambitious that I decided to create so-called photographic comic strips seriously, as if I were making them for newspapers and magazines. I studied the comics carefully and made mine in the correct proportions.

What I learned was worth the effort I put into it. From rather meaningless, and certainly limited single pictures, I had moved on to the fresh experience of creating planned multiple picture stories. It required more careful planning, more skillful execution than anything I had ever done in photography. I recommend it heartily as a means of breaking through the limitations imposed by the single picture, and as an exercise in disciplined realization of creative story telling.

As in my case, I would suggest that the beginner venturing into this new field begin with simple two, three and four-picture sequences until you get the hang of conveying action and ideas in picture series. I did this and finally worked up to a sequence of twelve or more pictures of my children in the form of typical comic strips. The title *Sebastian & Sue* came naturally, since these were partially in use as pet names.

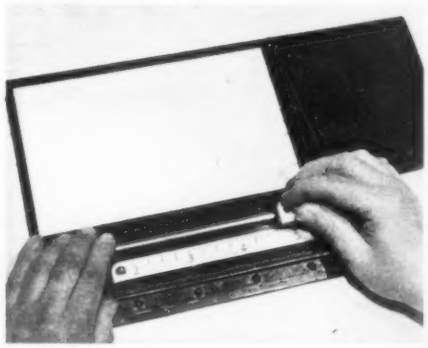
I soon realized that the longer picture sequences, if they were to be successful, would require some planning in the pre-shooting stages. As a matter of fact, the photographs, which are the most important element in the finished product, are one of the last steps in the chain. The first step was a matter of dreaming up

(*Continued on page* 227)

**First step** in making the layout is to mark title and photo positions on mount.

**T-square** is used to rule the mount, and prints are enlarged to the sizes marked.

**Home-made** easel which aids author in enlarging pictures to the desired size.



# Sebastian and Sue

BY TOM DALE

Copyright 1948 by W.T.T.Topham

# HOLIDAY *Salon*

FOR THIS CHRISTMAS MONTH WE BRING YOU A SPECIAL PORTFOLIO OF SUPERB PRINTS . . . STRIKING WORK IN THE WORLD OF PHOTOGRAPHY

CHORISTERS HARRY K. SHIGETA, FPSA

SINCE ITS INCEPTION over a decade ago, this magazine has brought to its readers the finest examples of photography obtainable from both amateur and professional camera workers. Almost every year has seen one special Salon issue containing an extra large selection of fine pictures, and these issues have become one of POPULAR PHOTOGRAPHY'S most highly acclaimed features.

In this, our Christmas issue, we bring you once again the annual Holiday Salon, and hope that you will gain from its pages the same enjoyment we experienced while selecting the prints and color transparencies reproduced here.

As you page through this portfolio you will discover that in the world of camera work each subject is portrayed by a lens that has been directed with thought, and that the resulting pictures have been tempered, molded, and controlled by the eye and insight of their makers. Study the pictures closely and look for the meaning which each photographer found in the particular scene he recorded. For technical data and other information, see Notes on the Picture Section.

SKI GIRL

HELENE FISCHER

→

WINTER'S HERE

RAE RUSSELL

CUTTING ICE

HAROLD CARTER



→

NUNS READING

K. CHESTER

STRING QUARTET GJON MILI

SMILING GIRLS

TONI FRISSELL

TIME OUT

CAROLA GREGOR

The photographs which appear on these two pages are the work of a young photographer, Derald E. Martin of Burbank, California. The print which appears at the upper left was made from a negative solarized during development and the subject shown below was photographed through a reducing lens. No such trickery was employed in making the picture on the facing page. It gains its unusual effect entirely by means of arrangement and lighting.

A HELPING HAND

FRITZ HENLE

GNARLED WITH AGE

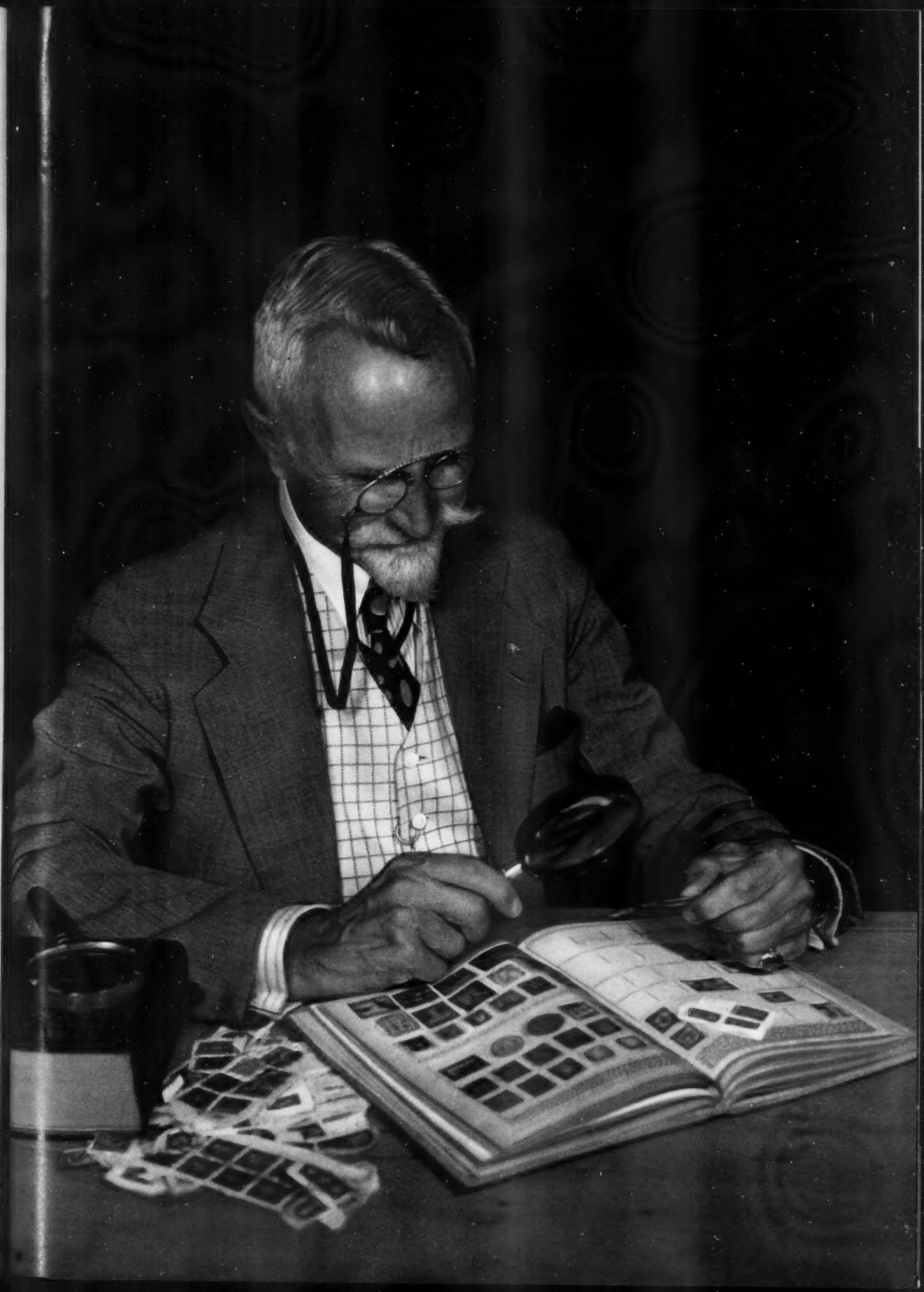
KOSTI RUOHOMAA

FIGURE STUDY—HAWAII

FRITZ HENLE

WINDBLOWN ANDRE DE DIENES

SILHOUETTE FRITZ HENLE



TURKEY DAY

PAUL L. DAVIDSON

The photographs which appear on this and the preceding page are monthly award winners in our 1948 Picture Contest and already have appeared in black and white. Those on the opposite and following pages are from previous Popular Photography Contests and are published here for the first time.

TWILIGHT

RAY ATKESON

INDIAN HEAD

JAMES G. LICCION

SUMMER FORMAL

HAROLD W. KULICK

ENCHANTED TREE CLARENCE J. LAUGHLIN

MODELLO

C. LORENZO MERRILL

←

DAWN

AXEL BAHNSEN

PORTRAIT OF AN ARTIST

ARTHUR ROTHSTEIN



→

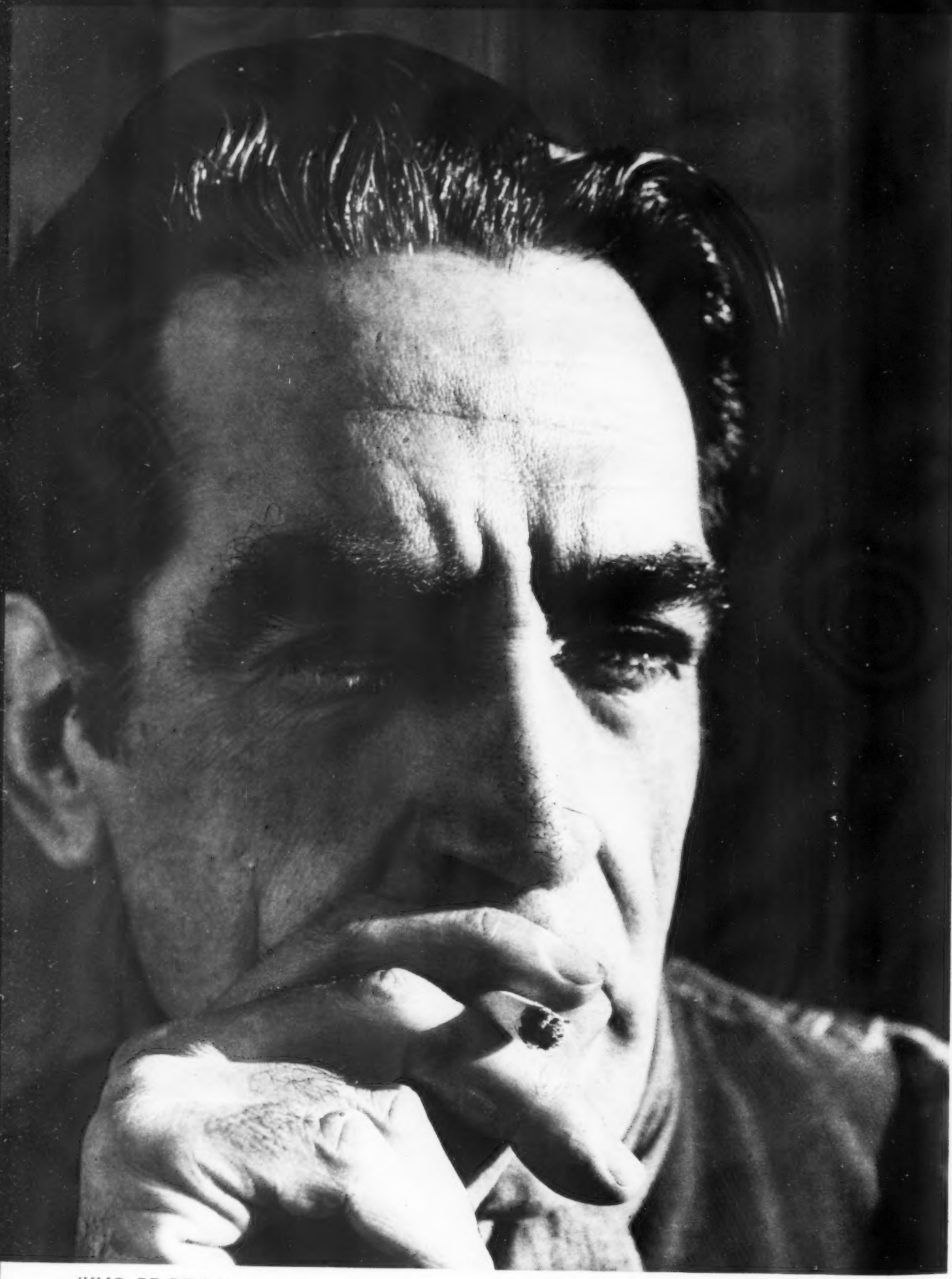
HANDS OF THE POTTER

ANTON BRUEHL

TAKE MY HANDS

WALTER ENGEL

READING BRAILLE DICK WOLTERS

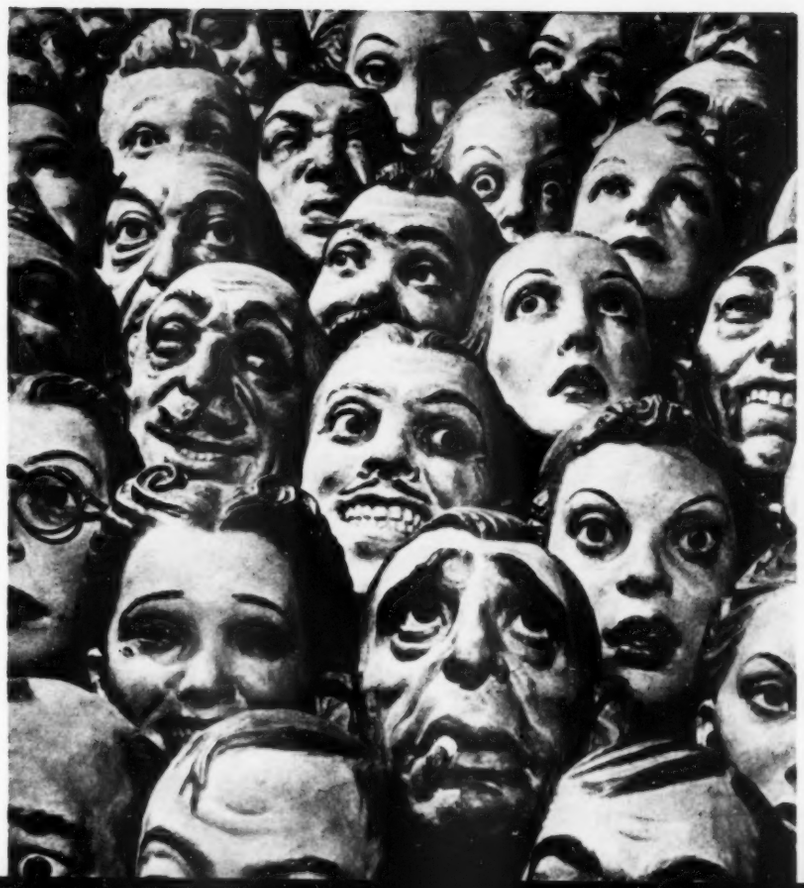


JULIO DE DIEGO

ELIOT ELISOFON

RIGHT CROSS

J. J. SCHERSCHEL



MASKS

WILLIAM F. KARSTEN

SALVAGE OFF CAPE HATTERAS FRITZ HENLE

SUMMER FUN

PETER J. SAMERJAN

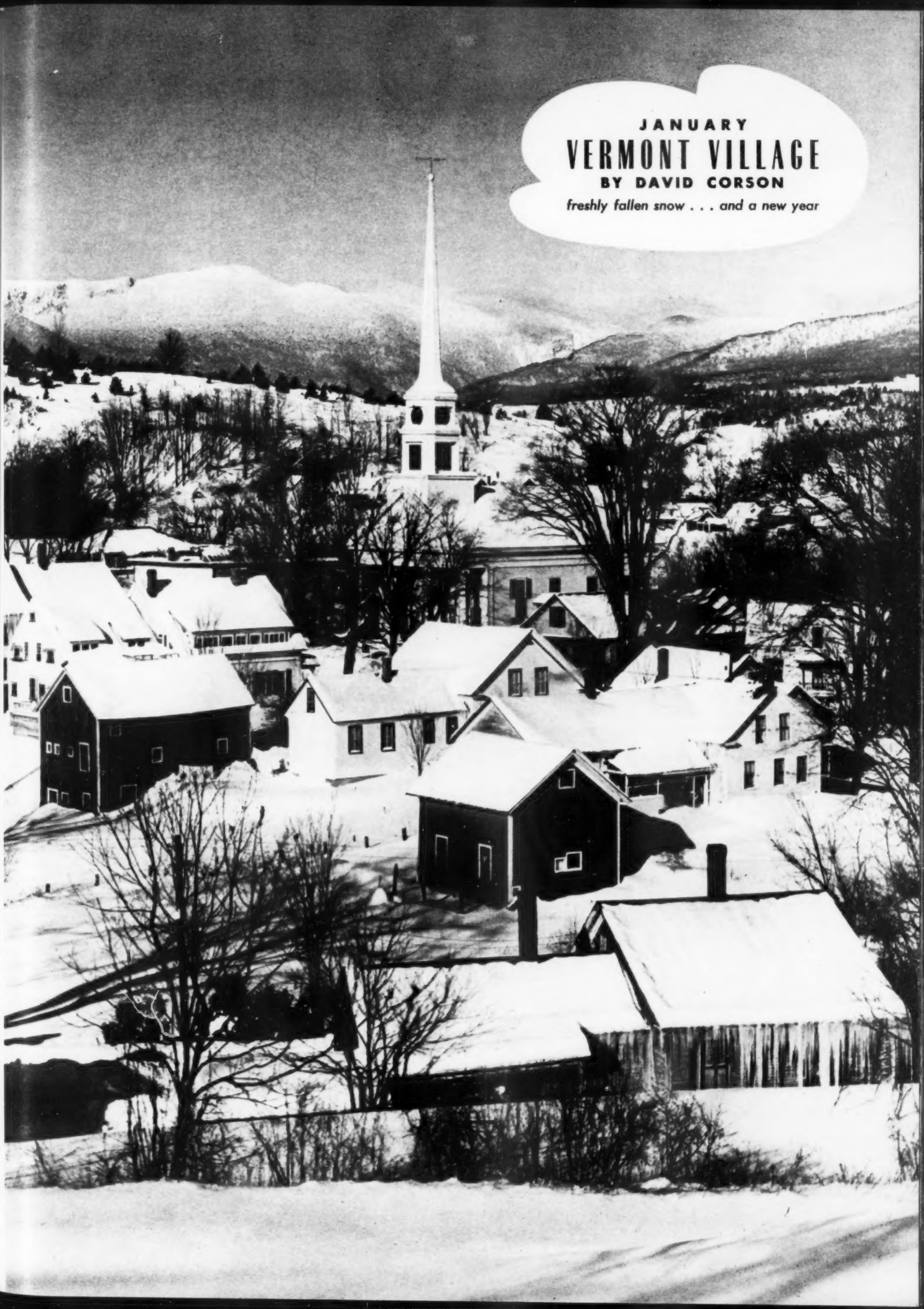
→

# Camera through the Year

Photography today is an art and a science that knows no limitations. Day or night, rain or shine, winter or summer, the camera is at work recording man's impressions of memorable moments in the annual cycle. In this special portfolio you will find yourself being carried through the seasons as each month passes in review—each month portrayed in a scene that reflects its own character.

*Photographs by*

DAVID CORSON
RAY ATKESON
RO CAPOTOSTO
HERBERT LANKS
JOHNNY AUSTAD
HAROLD LAMBERT
RICHARD POPE
WARD ALLEN HOWE
CHESTER GABRYSIAK
WALTER STAHL
PHIL ROETTINGER

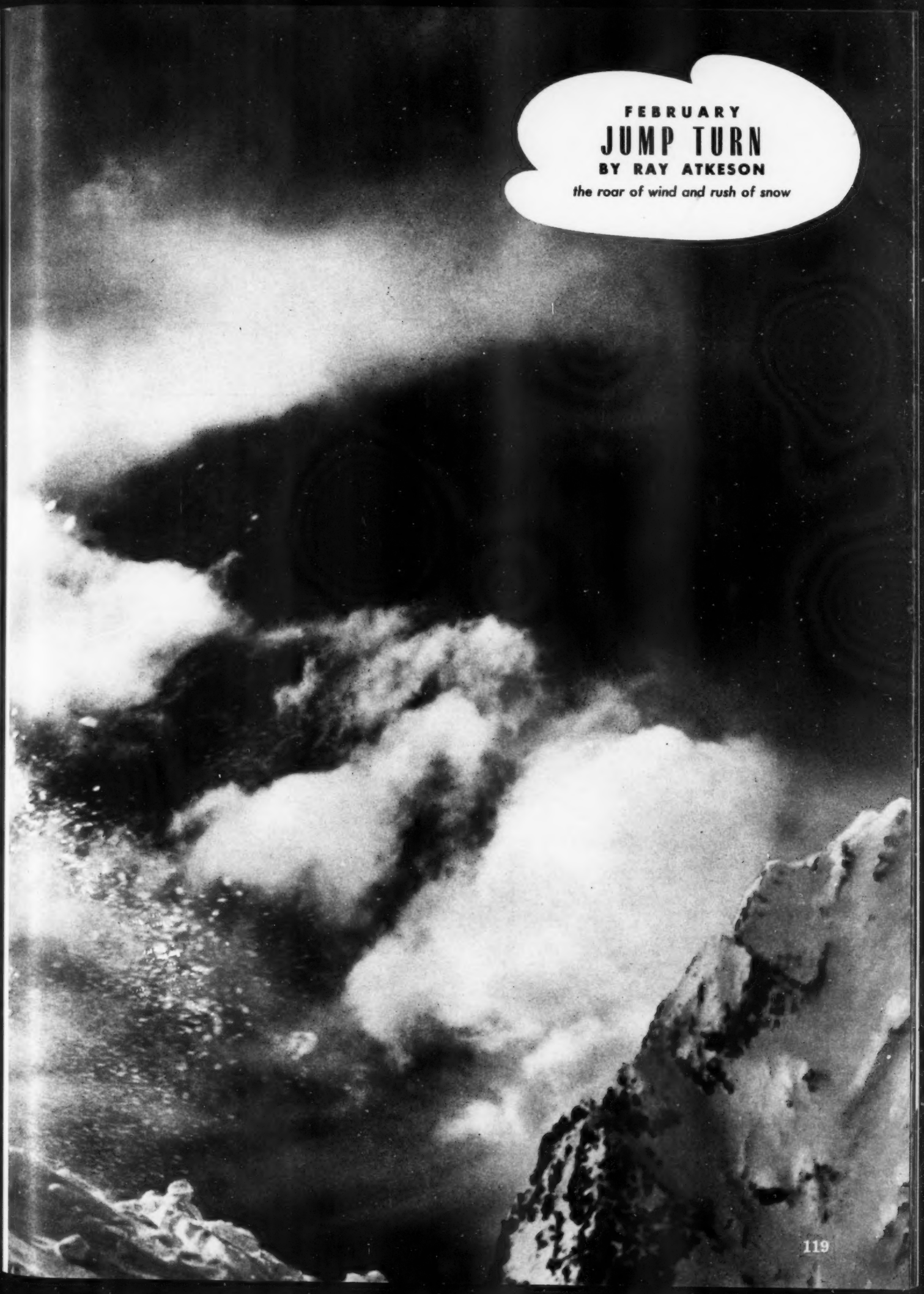


JANUARY

# VERMONT VILLAGE

BY DAVID CORSON

*freshly fallen snow . . . and a new year*



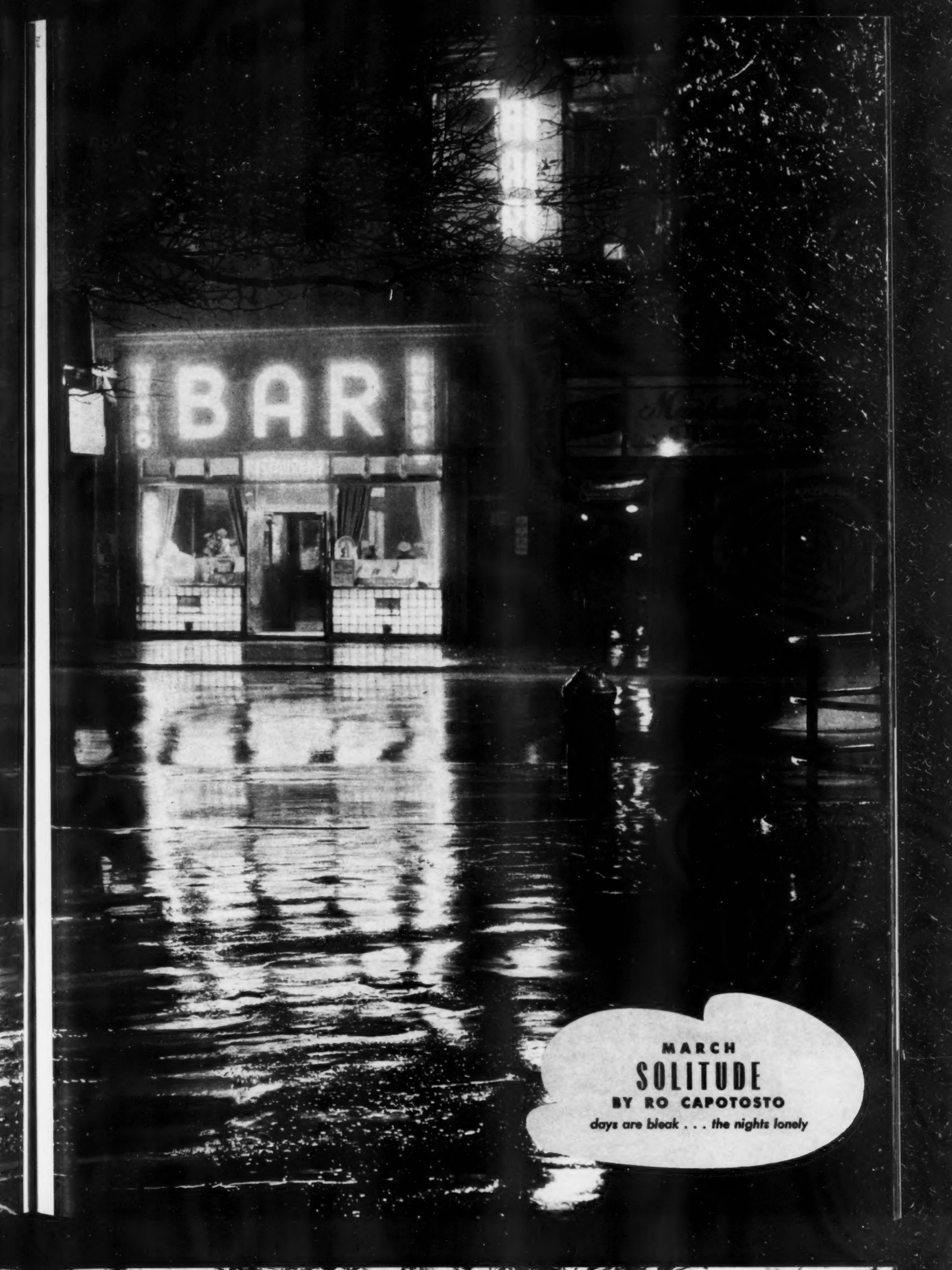
FEBRUARY

# JUMP TURN

BY RAY ATKESON

*the roar of wind and rush of snow*

CAFE RIA

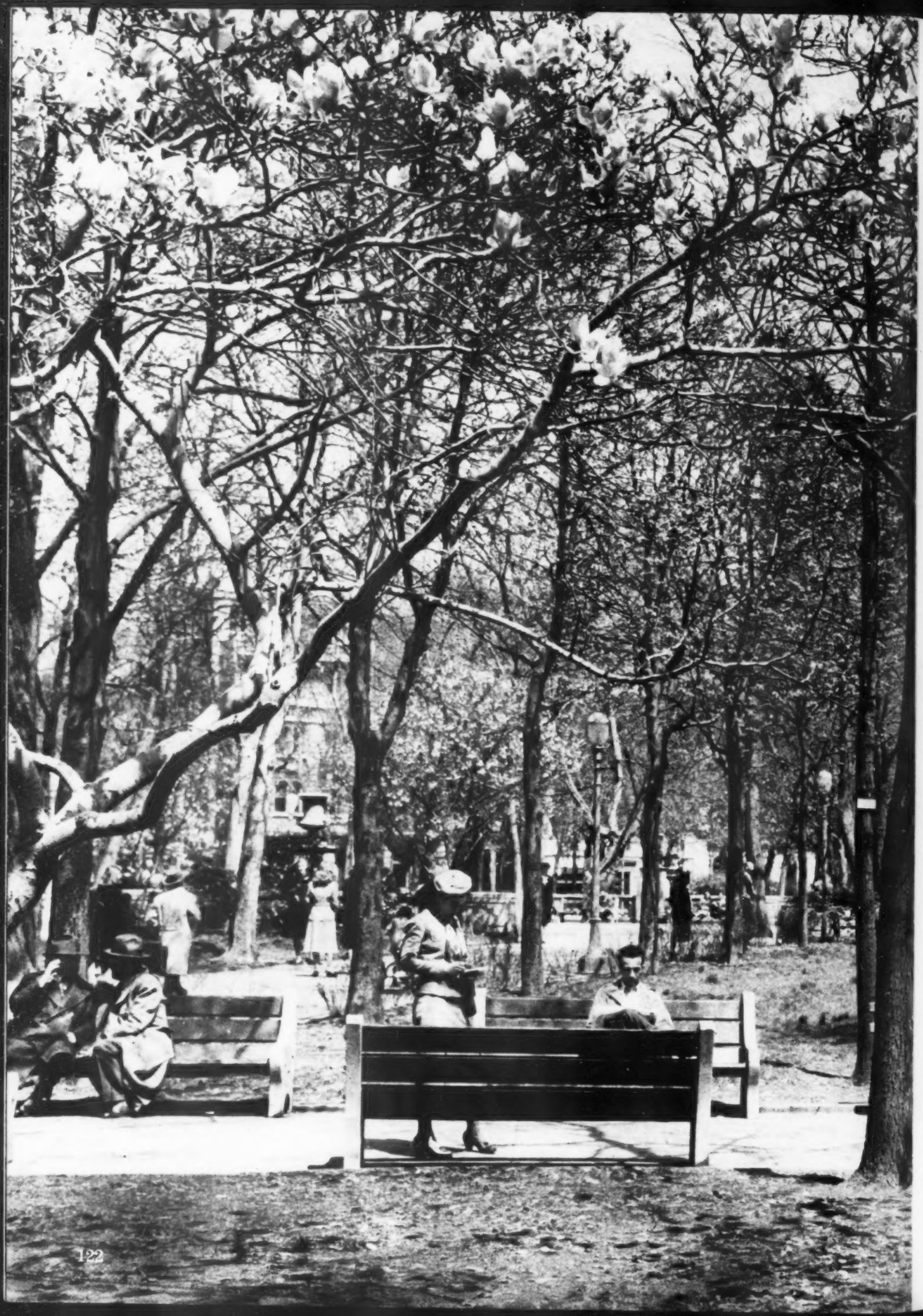


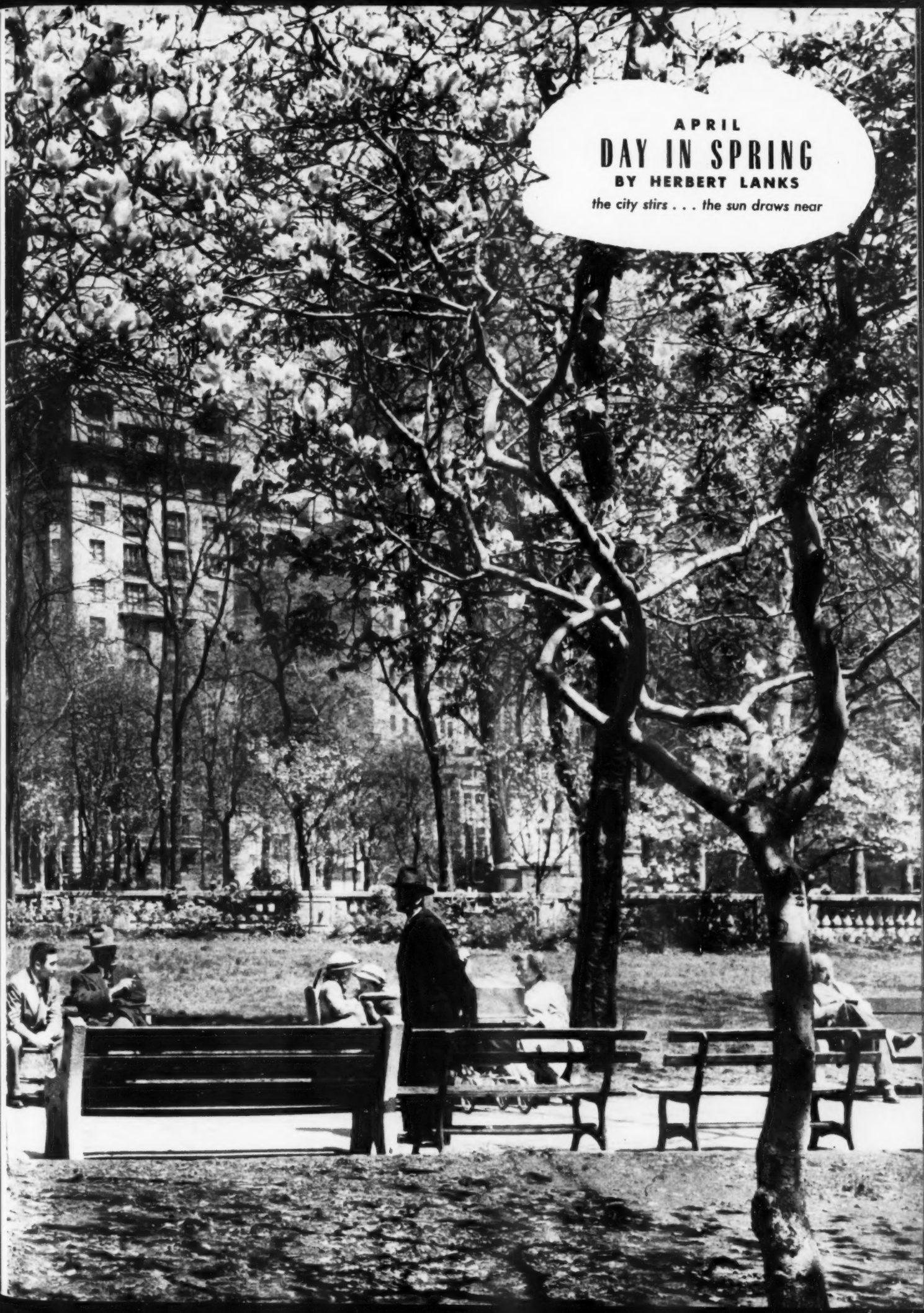

MARCH

# SOLITUDE

BY RO CAPOTOSTO

*days are bleak . . . the nights lonely*



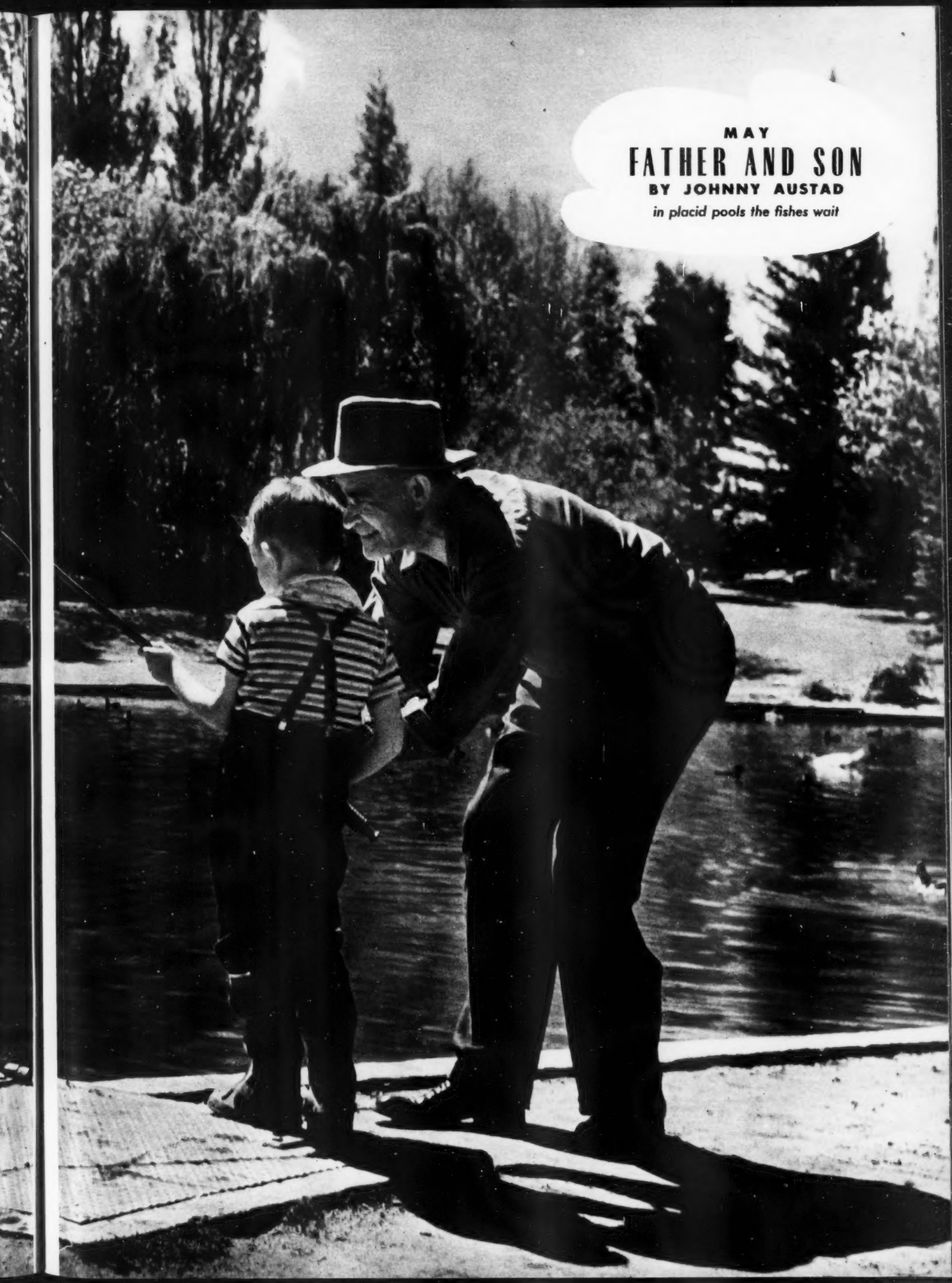


APRIL

# DAY IN SPRING

BY HERBERT LANKS

*the city stirs . . . the sun draws near*

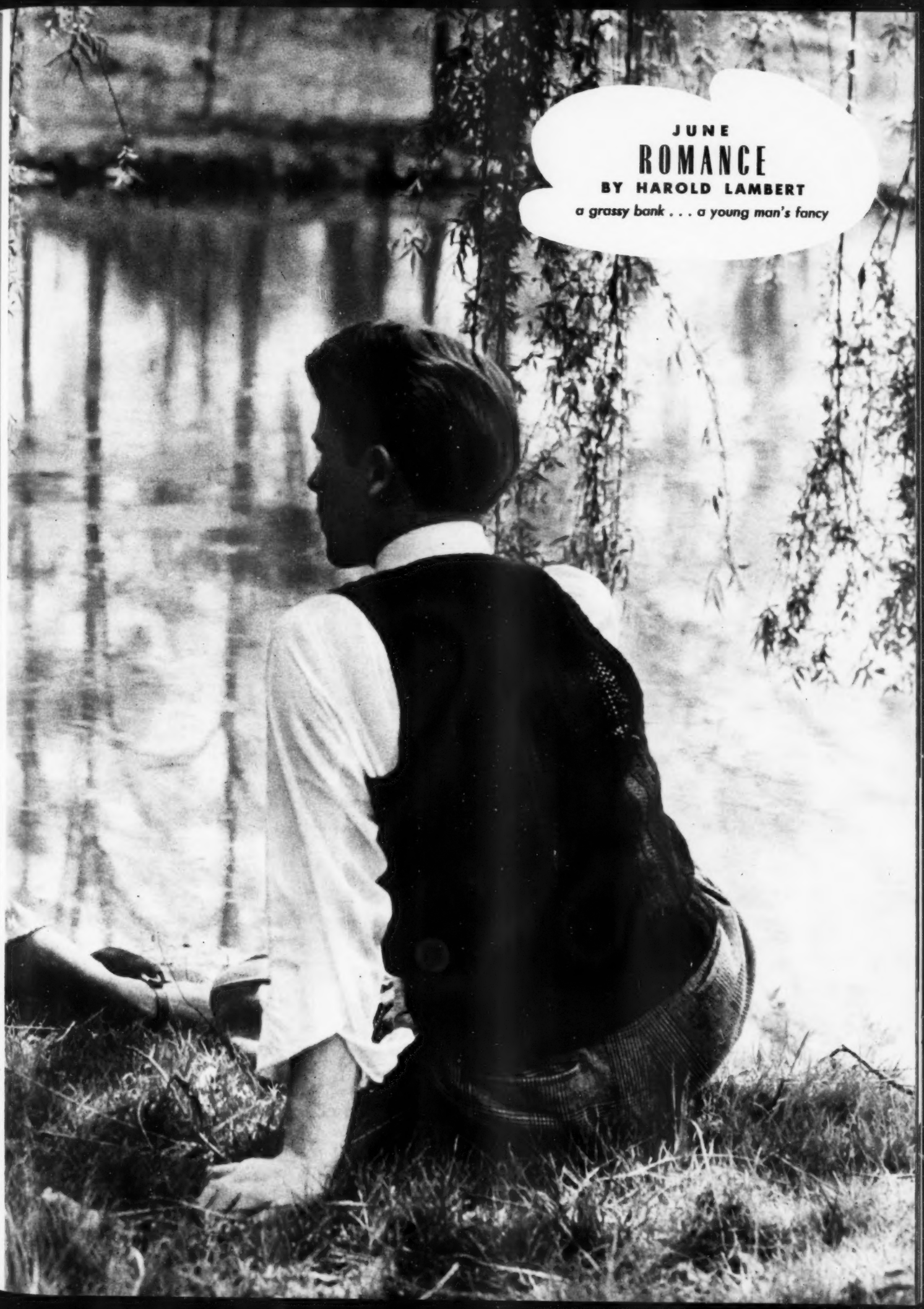


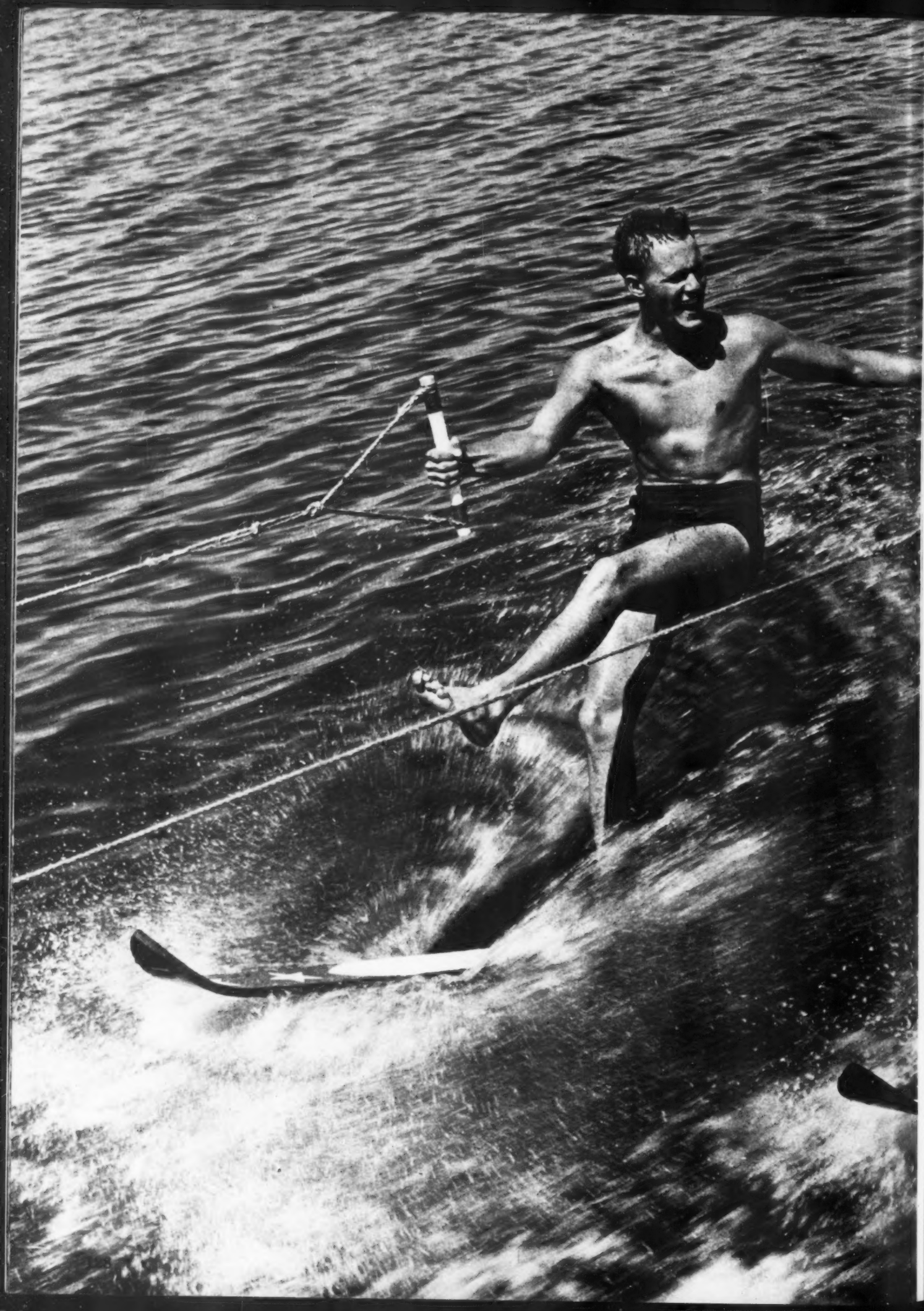
MAY

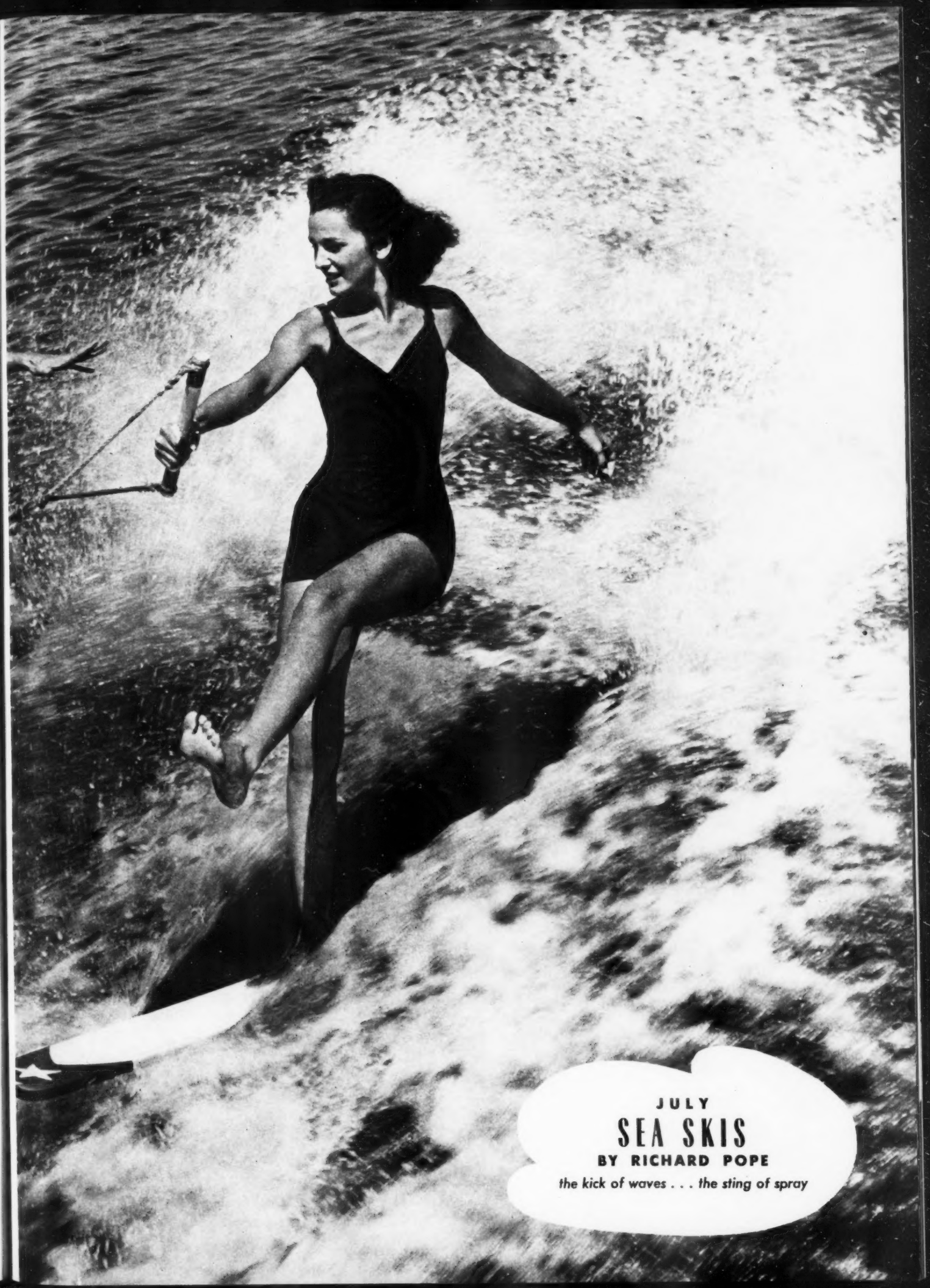
# FATHER AND SON

BY JOHNNY AUSTAD

*in placid pools the fishes wait*


JUNE
ROMANCE
BY HAROLD LAMBERT
a grassy bank . . . a young man's fancy



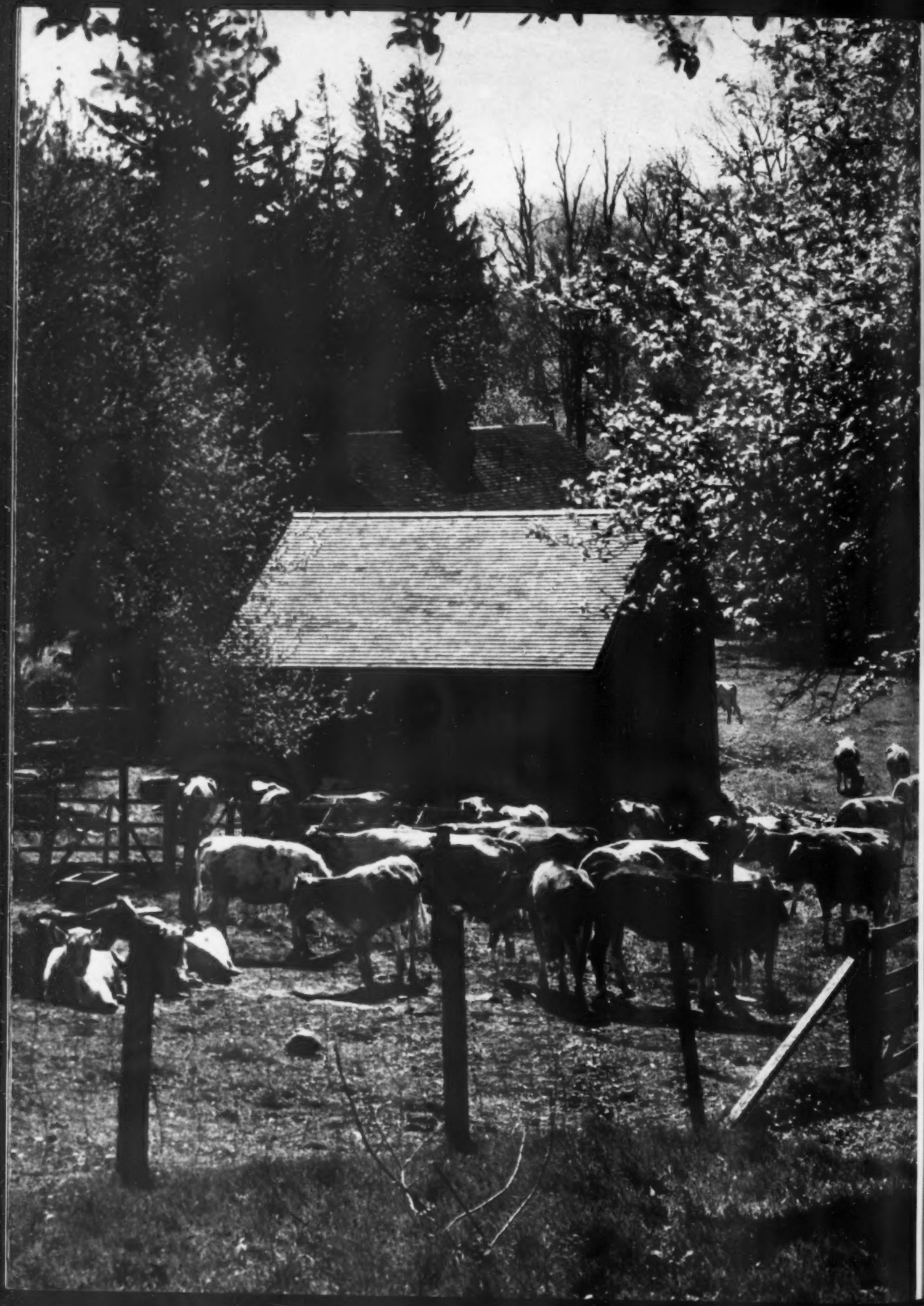


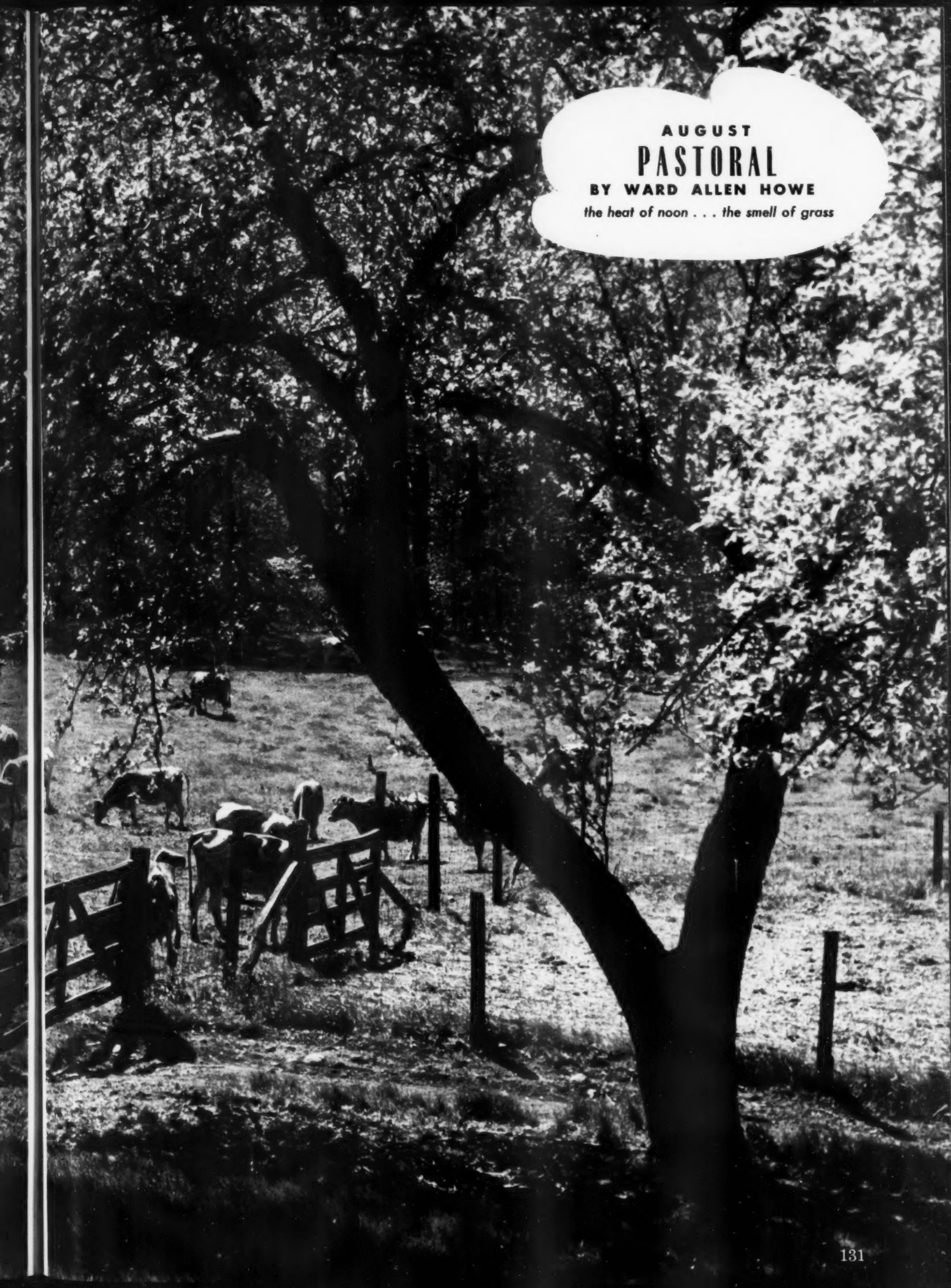
JULY

# SEA SKIS

**BY RICHARD POPE**

*the kick of waves . . . the sting of spray*





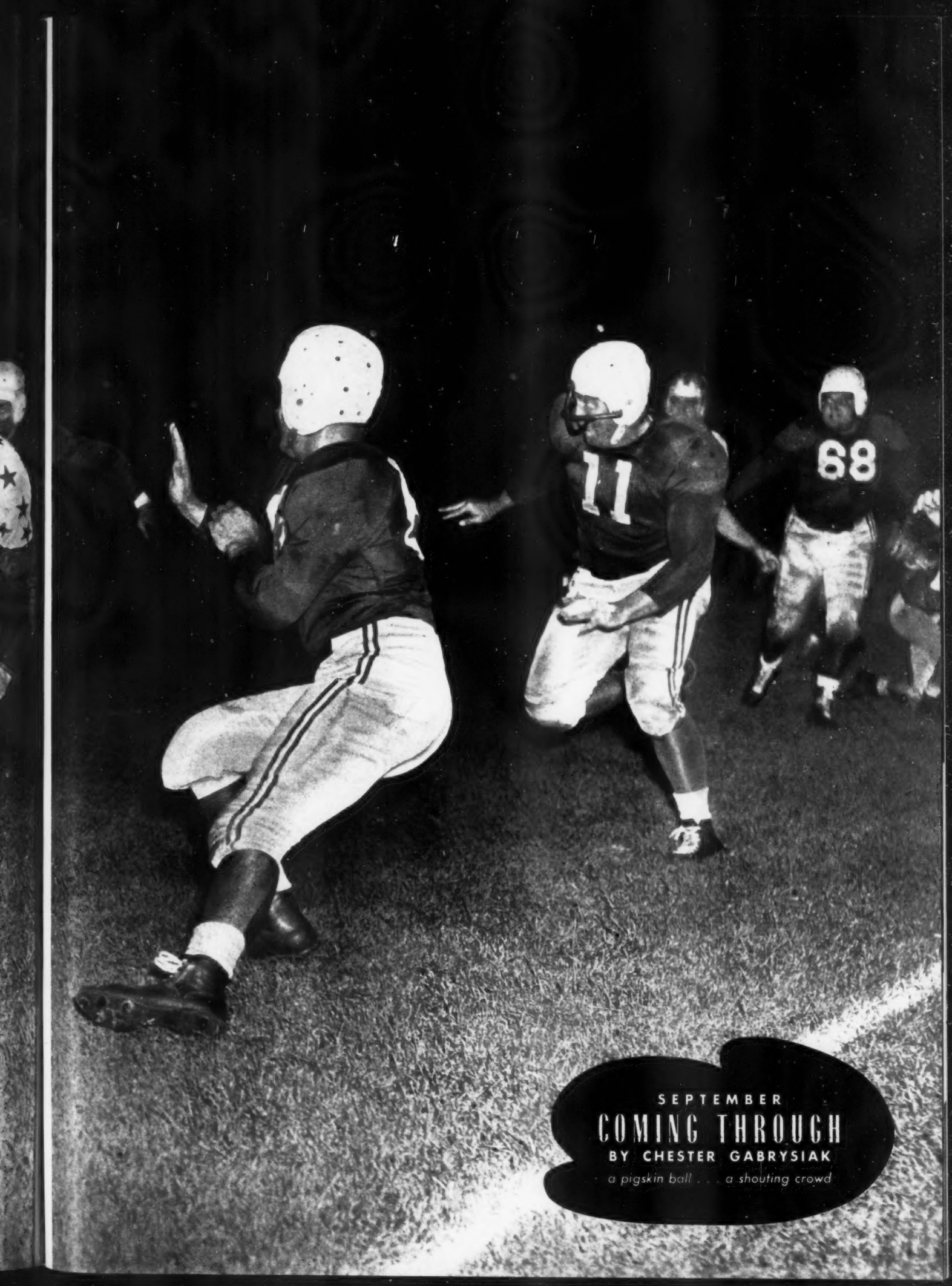
AUGUST

# PASTORAL

BY WARD ALLEN HOWE

*the heat of noon . . . the smell of grass*

4
24
61

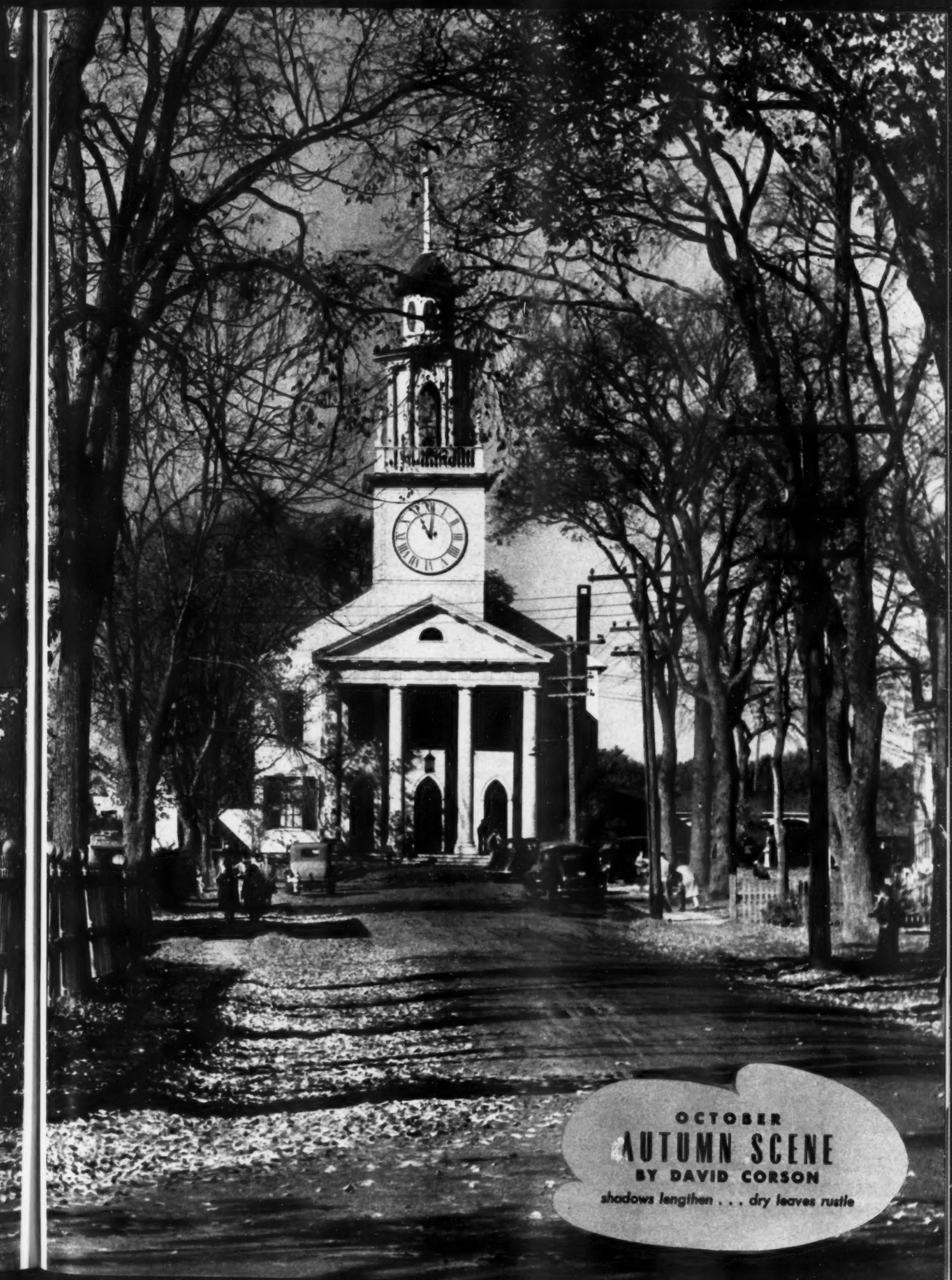



SEPTEMBER

# COMING THROUGH

BY CHESTER GABRYSIAK

*a pigskin ball . . . a shouting crowd*

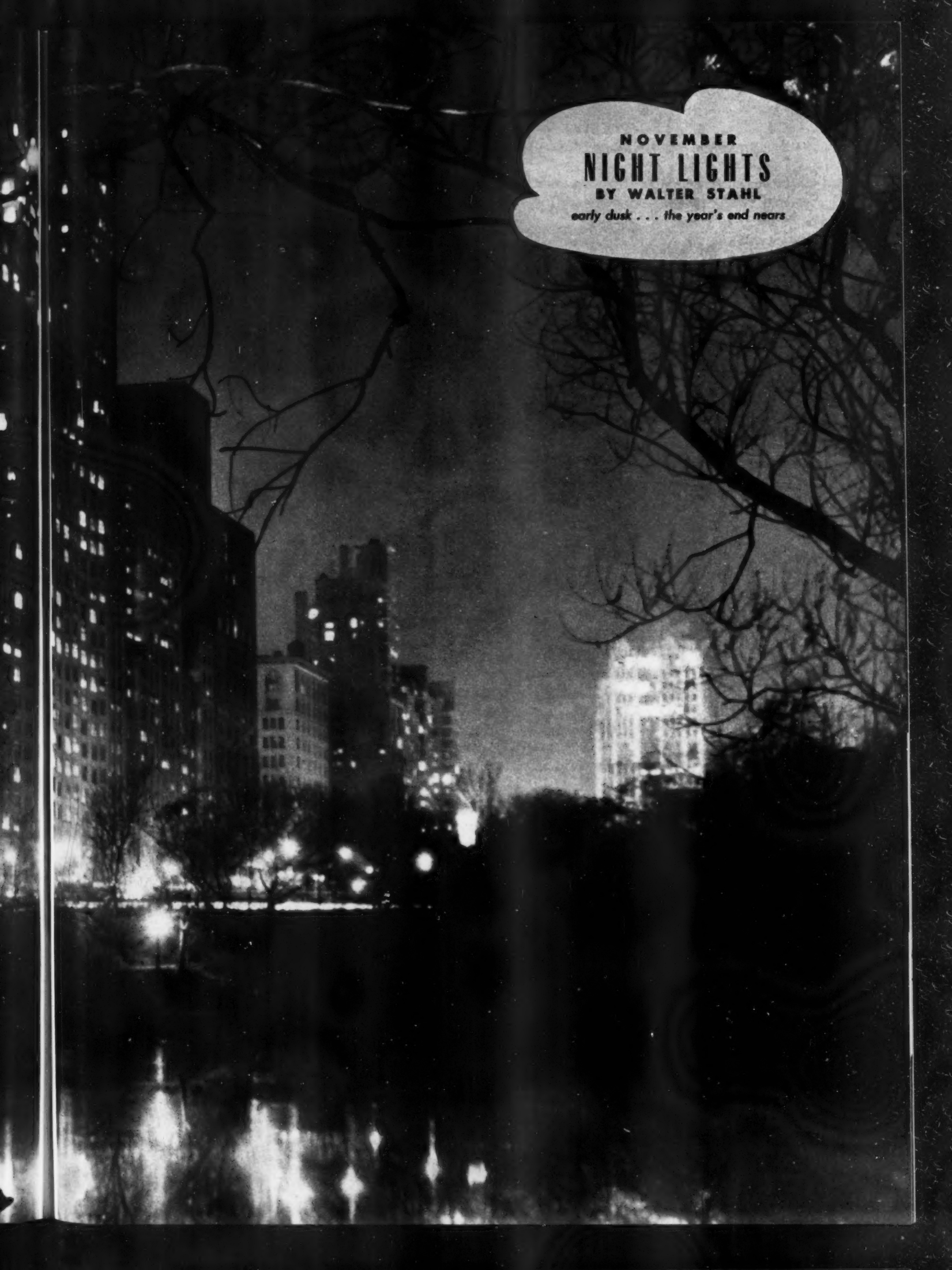


OCTOBER

# AUTUMN SCENE

BY DAVID CORSON

*shadows lengthen . . . dry leaves rustle*



NOVEMBER

# NIGHT LIGHTS

BY WALTER STAHL

*early dusk . . . the year's end nears*

DECEMBER
HOLIDAY VIGIL
BY PHIL ROETTINGER
there is a Santa . . . who says no?

Here is an appealing little picture intended to remind you that you can capture all the joy, the warmth, the color of Christmas with your camera. Kodak color, as you no doubt know, includes Kodachrome Film for most miniature, sheet-film, and home-movie cameras . . . Kodacolor Film for most roll-film cameras . . . Kodak Ektachrome Film for processing in your own darkroom. ***It's Kodak for Color***

**Kodak**

# BULLETINS

## NEWS OF KODAK PLANS AND PRODUCTS

# *Now Comes The Merry Hinting Time*

CHRISTMAS hints are easy—to another camera fan. But just *try* to explain to a non-initiate that you want a new Kodak Color Densitometer (see facing page); you're likely to wind up with an anemometer instead. Same with filters, lenses, cameras, anything—unless you nail it down in black-and-white.

So, Kodak here offers a possible solution. Check off your choices below, and leave the sheet where the right people will find it. Maybe it won't work—but the idea is worth a whirl in plain self-defense.

***And Speaking Of Christmas***—How about those photo-greeting cards? All printed and ready to mail? If not, take a quick sidewise look at the calendar; the year is slipping away. In case you're too pressed for time to do an all-photographic card, here's a handy hint: make the necessary number of contact prints, and slip them into Kodak Christmas Mounts or Kodak Christmas Folders. It's a quick means for getting handsome photographic greetings at a thrifty price; each mount or folder, complete with an attractive matching envelope, sets you back only 5 cents. But above all, don't delay too long; Christmas will be here promptly December 25, whether you send any greetings or not.

### *To Whom It May Concern:* Here's what I'd *like* to find under the tree on Christmas morning:

☐ A Kodak Automatic Tray Siphon, so I won't have to fill an endless series of trays with water, to be sure my prints are washed properly. That's a sloppy system anyhow, and takes too much time.

☐ A Kodak Electric Time Control, so I can stop "guesstimating" on my print exposures. Some of my prints would be a lot better if I could concentrate on dodging instead of counting seconds. And when I take up color-separation work, the automatic control will pay for itself in no time at all.

☐ A Brownie Darkroom Lamp Kit. Every once in a while I want a spare safelight, and this outfit is an inexpensive way to get a full set of the safelight filters I need.

☐ A Kodak Guide-Rite Trimmer. It's just about the neatest unit I've ever seen for trimming prints of moderate size.

☐ A Kodak Utility Footswitch, to use with the enlarger and contact printer. I've tried one a couple of times at the camera club, and it's just like having an extra hand.

☐ A Kodak Eye-Level Tripod. I'm sick of getting fuzzy negatives, and I know that, if I had a really good tripod, I'd run a much higher average of sharp, carefully composed pictures. Even though it's steady as a rock, the Eye-Level Tripod is so light to carry that I could take it with me on every trip. And if you could also manage to squeeze in a Kodak Turn-Tilt Head, to go with the tripod, it would make my setup practically perfect.

☐ A Kodak carrying case for my camera. I think a lot of that camera; and even though I've been lucky so far, there's always the risk of nicks and bumps when a camera travels around as much as mine does.

☐ A Kodak All-Metal Printer, Model 3. Maybe a print frame is all right if you only do an occasional contact print—but I like to make contacts of everything for study before enlarging, and also for album use. And the Kodak All-Metal Printer is the one I want; it's well built, handles negatives up to 4x5 as well as small ones, can be used for 35mm. strip printing, and has superior evenness of illumination.

☐ A new Kodaslide Table Viewer. Have you used one, and observed the images it projects from 2x2 color slides? You'd almost think you were looking into the original scene, the pictures are so vivid and "three-dimensional." And the operation is smooth as silk.

☐ A Kodak Portable Miniature Enlarger, if you can manage it. You know that right now I haven't got space to set up a full-time darkroom; but the Kodak Portable disassembles and packs into a small case that I can tuck away in the hall closet. And it's a real enlarger, too—goes up to 9 diameters on the baseboard, and more if you focus it on the floor or wall; has a triple-condenser illuminating system, and a choice of Lumenized Kodak Ektar or Ektanon lenses; and weighs only 12 pounds packed. I could even take it with me on vacations.

☐ A Kodak Service Range Finder. It won't cost much; it takes only a thimbleful of space in the gadget bag; and it will really do right by me when I come to measuring those troublesome short distances—down as close as 2 feet. It's a split-field range finder too, easy to line up even in dim light.

☐ A Kodaslide Projector, Model 1A—unless you figure you could manage a Model 2A for me. They're both good; the 1A has plenty of power for my home shows, and it costs less; the 2A has a choice of two lenses—a 5-inch *f*/3.5 and a 7½-inch *f*/4—has an all-aluminum cast lamphouse, and a built-in tilting adjustment. The lenses are Lumenized, too, to bring out all the snap and sparkle of my Kodachrome slides.

☐ A Kodak Flasholder, to fit my camera. I've been holding off because I knew Christmas was coming, but I can't hold out much longer; flash work is just too interesting to pass up, especially with midget bulbs so inexpensive and easy to carry.

☐ A Kodak Vari-Beam Standlight, that I can use for photoflood shots with either a wide beam or a narrow beam. I've looked at the Standlight, and it's a real piece of equipment—practically studio stuff. Uses a No. 2 photoflood, you know, and that big anodized aluminum reflector really pours out the light. It's rugged, too, with a steady, weighted base you can rely on.

☐ A Kodak Vari-Beam Clamplight. It has the same light output as the Vari-Beam Standlight, and the same variable-width beam feature; but it has a clamp instead of a stand, so you can hang or attach it almost anywhere.

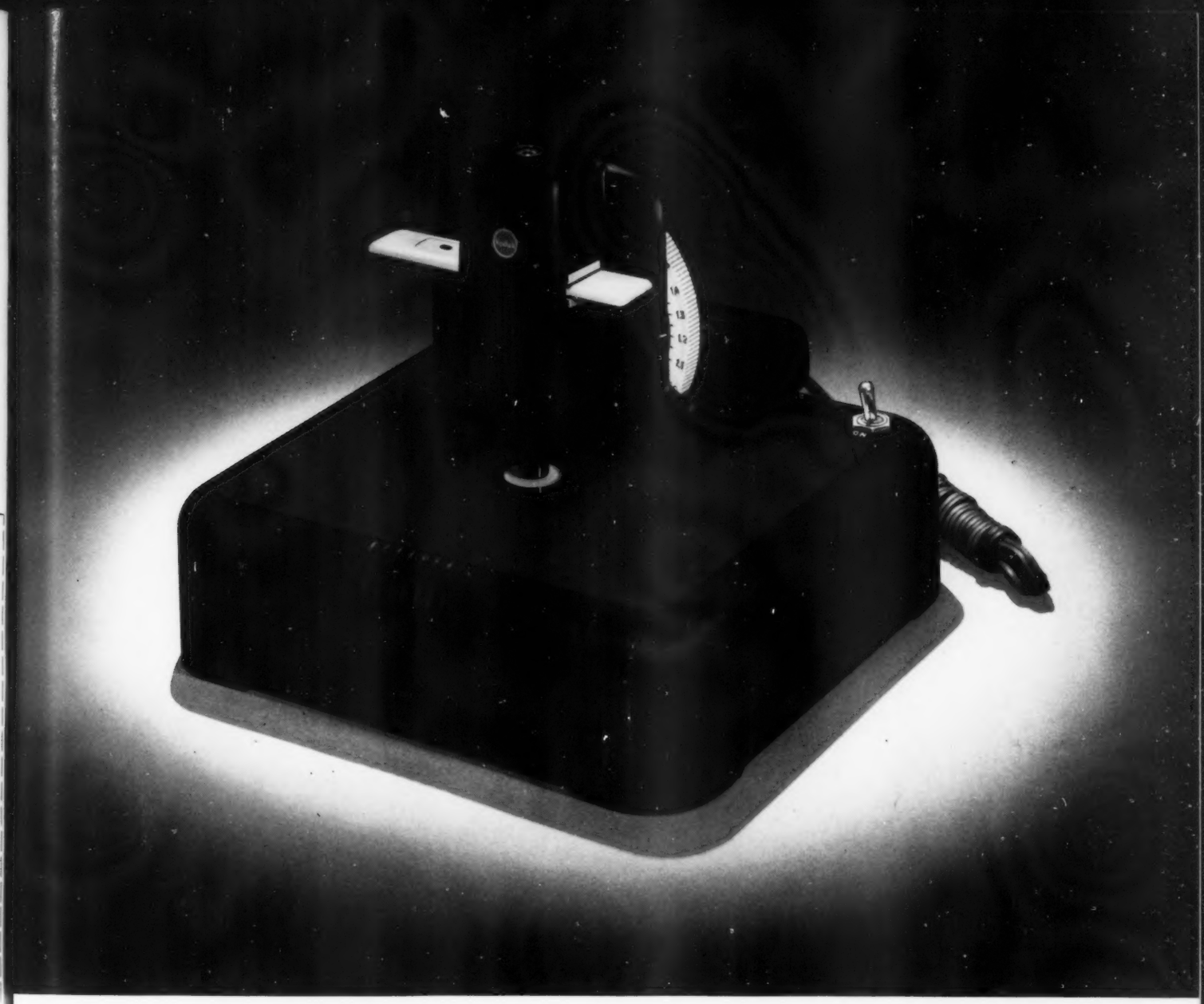
☐ A Kodak Filter Case, to hold my filters, lens hood, and so on. The way I carry them now, they're sure to get scratched or broken—and a filter case will protect them for me, as well as keep them organized and handy for use.

☐ A supply of Kodak enlarging paper, so I can put together that big book of my best pictures before the winter is over. I've circled my preferences for you right here:

| *Paper* | *Surface* | *Contrast* |
|---|---|---|
| Kodabromide | E,F,G,N,P | 1,2,3,4,5 |
| Kodak Platino | F,G,P,Y | 2,3 |
| Kodak Opal | B,C,G,P,H,Q,L,U,R,S,Z | |

Size: 8x10, 11x14; Sheets: 100, 250, 500

And thanks a lot. I know you'll do the best you can.



# *A Precision Color Densitometer—At a Home-Darkroom Price*

CREATED both for color and for precise work in black-and-white . . . comparable in accuracy to densitometers in the $100-$500 price range . . . the new Kodak Color Densitometer, Model 1, above, offers the advantages of laboratory control not only to professional photographic studios and photoengravers, but also to serious amateur photographers—at a price of only $50.

This precision instrument can now be had from your Kodak dealer.

Secret of the low price is volume production—justified by expanding interest in color photography, and broad need for an accurate densitometer at rock-bottom cost.

Secret of the instrument's accuracy is an entirely new type of optical wedge—made of a special plastic in which minute particles of graphite are suspended. The optical density of such a plastic can be controlled within extremely close limits. The wedge itself is circular, its periphery smoothly graduated from thick to thin so as to yield a *straight-line* change in density from 3.0 to 0.0 (0.1% transmission to 100%). Since the change is linear, dial calibrations can be spaced evenly from end to end of the reading scale, with no troublesome crowding.

Readings are readily made to the center of an 8x10-inch negative, and densities up to 4.0 can be measured by employing a neutral density filter of about 1.0. For analyzing color transparencies in which no gray scale appears, three Kodak Wratten Filters are supplied with the densitometer.

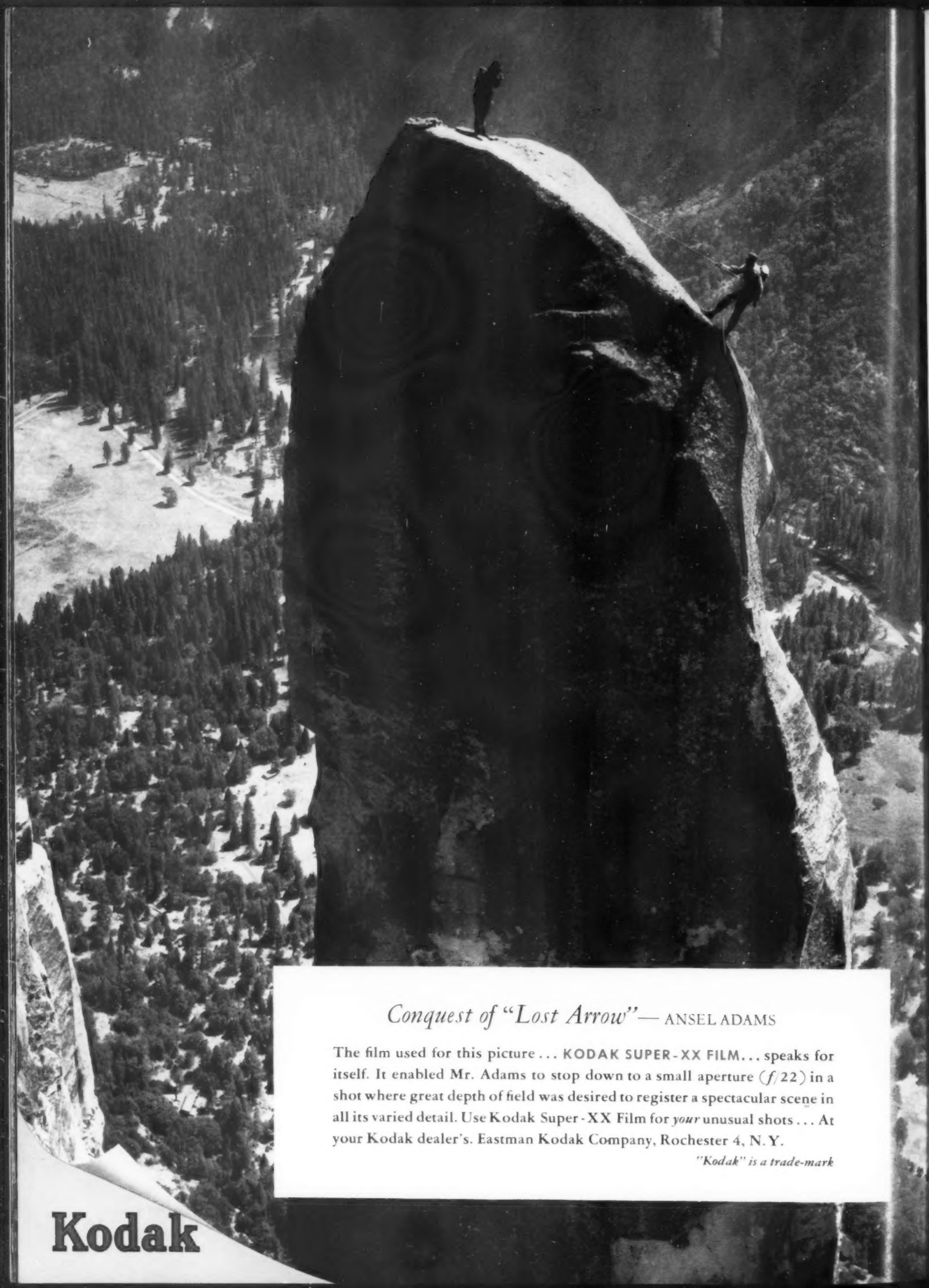
If you are interested in color, or precision in black-and-white, see this new instrument at your Kodak dealer's. It belongs in your darkroom.

## Kodak Color Densitometer, Model 1—Specifications and Details

*Type:* Visual, direct-reading, non-electronic (no warm-up period required). *Operation:* On 110 to 125 volt, 50 to 60 cycle AC *Illumination:* Two independent miniature lamps, .60-amp., 5.8-volt, one beamed through test material, the other through adjustable optical wedge, meeting in the scanning head. *Optical Wedge:* Graphited plastic, graduated in thickness to yield linear change in density, mounted to revolve in light beam. *Range:* 0.0 to 3.0 (to 4.0 with neutral density filter); ample light output to handle high densities. *Stage:* Non-glare; full-intensity spot limited to 1.25mm. for precision readings; illuminated surround to aid in selection and positioning of test area, reads to center of an 8x10 film. *Readings.* Direct from dial scaled in equispaced steps of density .05. Rapid zero setting. *Filters:* Kodak Wratten No. 70 (red), 74 (green), and a blue, in sliding frame, with click stops. *Dimensions:* 9¼ inches wide, 8⅞ deep, 7⅞ high. *Price:* $50.

Kodak

*Prices subject to change without notice*

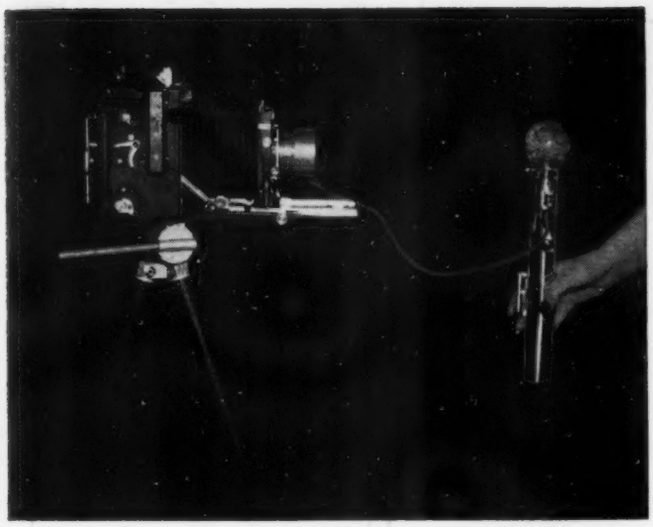


*Conquest of "Lost Arrow"* — ANSEL ADAMS

The film used for this picture . . . **KODAK SUPER-XX FILM**. . . speaks for itself. It enabled Mr. Adams to stop down to a small aperture (*f*/22) in a shot where great depth of field was desired to register a spectacular scene in all its varied detail. Use Kodak Super-XX Film for *your* unusual shots . . . At your Kodak dealer's. Eastman Kodak Company, Rochester 4, N.Y.

*"Kodak" is a trade-mark*

**Kodak**



**To test** your flash synchronization, arrange camera and flashgun as illustrated. Remove reflector, and cover any shiny surfaces.

**The key** to the simplicity of this test lies in the fact that bromide enlarging paper, No. 3 grade, is used rather than film.

# TEST YOUR FLASH EQUIPMENT

***Don't take a chance on missing that prized picture—try this simple synchronization test!***

**By LEONARD SOLOMON**

**Illustrations by J. L. Ackerman**

TO SYNCHRONIZE or not to synchronize, that's the answer! At least, that's the answer to the majority of the amateur's woes in flash photography. When one considers all the trouble scientists go through today to split the atom, isn't it rather surprising how modest we photographers are about 'splitting time'? We set the shutter speed of our camera in terms of hundredths of a second; we use flashbulbs whose light is effective for thousandths of a second; we connect the two with a piece of wire at the ends of which are a couple of relatively inexpensive gadgets; then, we snap along our merry way, blissfully taking for granted the fact that when the shutter is fully opened, we expect the bulb to emit illumination.

I once knew an amateur photographer named Joe, who possessed exactly this assuming nature. His pictures were generally pretty good, but his fatal mistake was the fact that he couldn't help taking things for granted.

One day, Joe's boss called him into his office and said, "Joe, my daughter is to be married soon and I want you to take pictures of the wedding. It is an event that will never be repeated and I want you to give it your personal attention. Spare no expense, but get results!"

Joe knew that at that moment a great responsibility had been given him. He knew too, that not only the question of a raise, but possibly his entire future was at stake. These were to be, without doubt, the most important pictures he had ever taken.

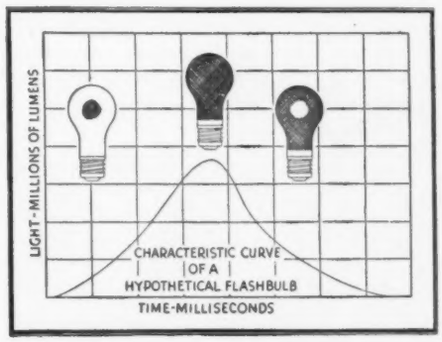
Our story opens in Joe's darkroom the day after the momentous occasion. Everything had gone off without a hitch and Joe was certain that these were going to be the negatives of all negatives! "Yes sir," Joe said to himself, "these sure are going to be some negatives!"

He had taken every conceivable precaution. Every solution had been filtered twice. All temperatures had been kept at exactly 68 degrees. He had agitated every 30 seconds. His clock was correct. Careful handling was his watchword.

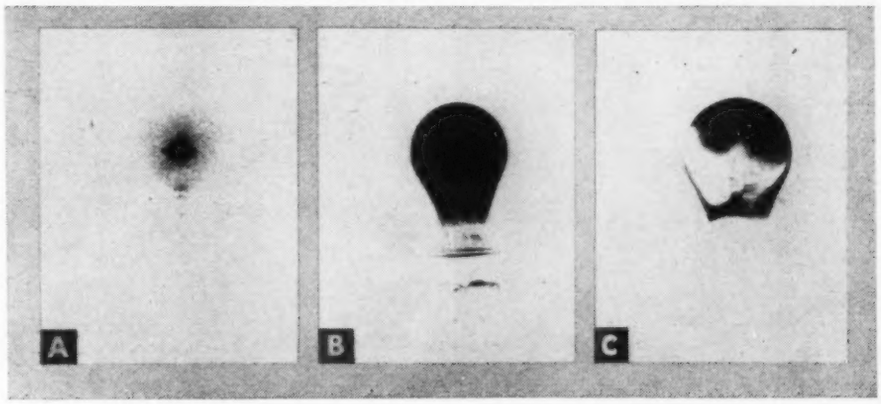
By now, the negatives had been in Joe's hypo tank for 5 minutes, and it would be safe to look at them. His heart was pounding. His pulse thumped in wild anticipation. This was it. This was the zero hour.

Gently— ever so gently— Joe drew forth the first precious negative. As he held the film to the light, he blinked his eyes. His face grew pale; his brow became reticulated with perspiration. He looked again and held it closer to the light. He shut his eyes as if to escape a nightmare; but Joe knew

(*Continued on page* 158)




**Shaded areas** in each bulb represent the way it burns before, after, its peak.




**A series of actual** synchronization tests reveals how the prints appear. Bulb at the left shows an early shutter, bulb at right shows a late shutter. Both mean underexposure.

# How An Enlarger Works

***Here are basic principles you should know, whether you plan to build or buy an enlarger or now own one***

**By WALTER E. BURTON**

Author of "Home-built Photo Equipment"

DON, who on the scale of photographic experience would rank as Beginner, J. G., was studying one of the pictures in the exhibit.

"Aw, forget that cheesecake, and let's move along," Pete, his fellow hobbyist, urged.

"It's not the gal that fascinates me," Don declared. "But look at that!" He pointed to a little inch by inch-and-a-half contact print pasted in the lower left-hand corner of the mount, and then motioned toward the 16x20 enlargement. "Do they mean that this big picture was made from a negative the size of that tiny print?"

"They do. And what's so funny about that?" Pete had dabbled in somewhat more hypo than Don.

Don shook his head. "I never realized that enlarging could work such a change. Why, there's a world of difference between this big print and that little one."

"Of course," Pete agreed. "Besides being bigger, the enlargement shows the effect of localized control, and . . ."

"I'm going to get an enlarger," Don interrupted, "and learn how to make big prints, too." Then his enthusiasm faded. "But I guess I'll have to wait a while. I'm kinda flat, and enlargers cost money . . . don't they?"

"Like everything else, yes. But you're pretty handy with a screw driver and hammer. Why don't you make one?"

"Think I could?"

"Less brilliant people than you have . . . I think."

Don ignored the crack, and his forehead wrinkled in thought; then it relaxed. "I'll try it!" he declared. "But first I've got to dig up some dope about enlargers, for I hardly know what one looks like. Got any ideas?"

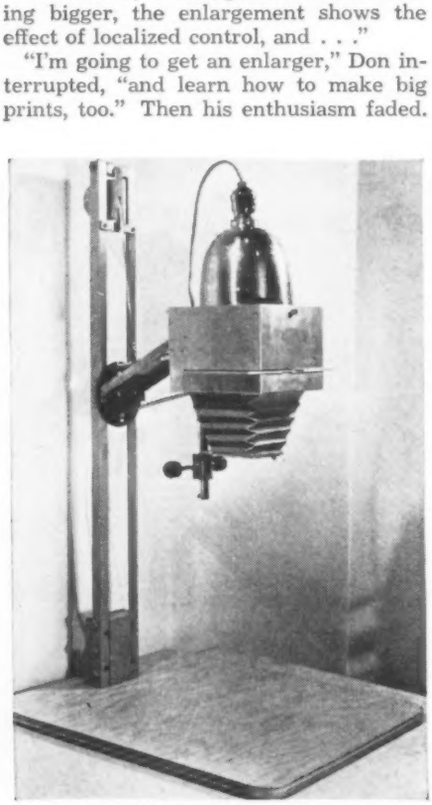
"I think so," Pete said. "You'll do the wise thing by carrying out some research and study before tackling the actual building. There are a lot of choices to be made before you can settle upon a design that will fit your particular needs. I'll help you all I can."

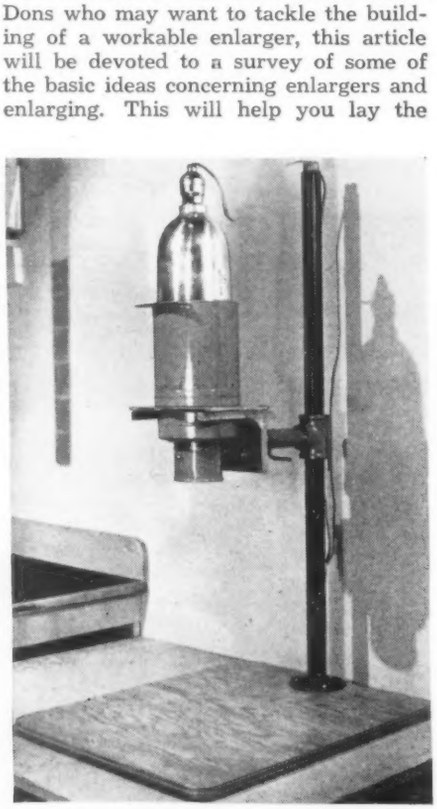
---

In the belief that there are a lot of Dons who may want to tackle the building of a workable enlarger, this article will be devoted to a survey of some of the basic ideas concerning enlargers and enlarging. This will help you lay the groundwork before actually starting construction. Read all the references you can find about enlargers. Examine the commercially-built ones at dealers. Besides learning the fundamentals of design and construction, you will be preparing yourself for making a better choice in event that, some day, you want to buy a manufactured job.

Making a print showing details bigger than they are in the negative is just about the most fascinating part of darkroom dabbling. This process, called "enlarging" or "projection printing," has a number of claims to importance. It enables the owner of a very small camera to make prints of practical size, at a minimum of film cost, and while enjoying other small-camera advantages such as great depth of field. It permits the picture to be cropped selectively so that only the wanted portions are recorded on the print, and so composition will be improved. Enlarging enables the photographer to improve print quality by giving more exposure to some parts of the picture, less to other parts. It offers him a way of correcting faulty perspective. By projecting the image of an ordinary negative on a piece of enlarging paper that slopes or is bent, he can produce a caricature-portrait or similar deliberate distortion.

In all, enlarging is a useful and highly entertaining phase of picture-making, and is today such an essential part of the photographic art that it sometimes is difficult to find, in a group of shutterbugs, one who can make a really good *contact* print! Every camera owner who follows his hobby beyond the drug store stage eventually finds himself in need of an enlarger. Whether he buys or builds it, he should have at least a nodding acquaintance with certain details of enlarger design, construction, and use.





**Home-built enlargers** above are of the diffusion (left) and condenser type. They were designed and made by the author, who in subsequent articles will tell how you can plan and build a unit of either type, tailor-made to fit your own requirements.

### Parts of an Enlarger

An enlarger is essentially a camera in reverse. The light travels through the negative first and then the lens, and the image of the negative is formed somewhere beyond the lens. The fundamental problems of enlarger design and operation are to illuminate the negative adequately and evenly, and to form an image of desired sharpness on the sensitized enlarging paper. The different basic parts which it requires are as follows:

LIGHT SOURCE: Electricity is practically the sole source of light used for enlarg-

**With an enlarger** you can make bigger pictures, using only the most important part of your negative as illustrated by comparison of a straight contact print (above) with final enlargement (right).

ing; and the familiar incandescent lamp, often wearing a special bulb and perhaps having a higher-than-normal filament temperature, is the most common means of converting the electricity into usable light. However, so-called "cold-light" illuminators are bidding for prominence.

The lamp is placed in a housing to prevent light from going where it isn't wanted, and often to help distribute it evenly over the negative. Unfortunately, this housing also confines the heat; and so the enlarger-builder must give attention to ventilation. The end or top of the lamp housing may or may not be designed to act as a reflector that directs some of the rays toward the negative. The enlarger lamp may have a clear-glass bulb, one made of opal glass, or one coated with a milky diffusion material. The most suitable bulb type depends on the method used for distributing light over the negative.

LIGHT CONTROLS: Incandescent enlarger lamps are turned on and off by foot or hand-controlled switches or by automatic timers. Fluorescent lamps, to be switch-controlled, must be instant starting. Otherwise, the print timing is handled by a shutter while the lamps remain on. Frequent stopping and starting of a fluorescent lamp shortens its life and that of its auxiliary equipment. High-voltage gaseous-discharge tubes, usually employed as a flat grid placed near the diffusing screen (groundglass) of the enlarger, may be left on all during the darkroom session, and the enlarging time controlled by a shutter. In addition to a convenient switch, an incandescent enlarger lamp, particularly if of the overvolted type, should be connected to a rheostat to adjust light intensity.

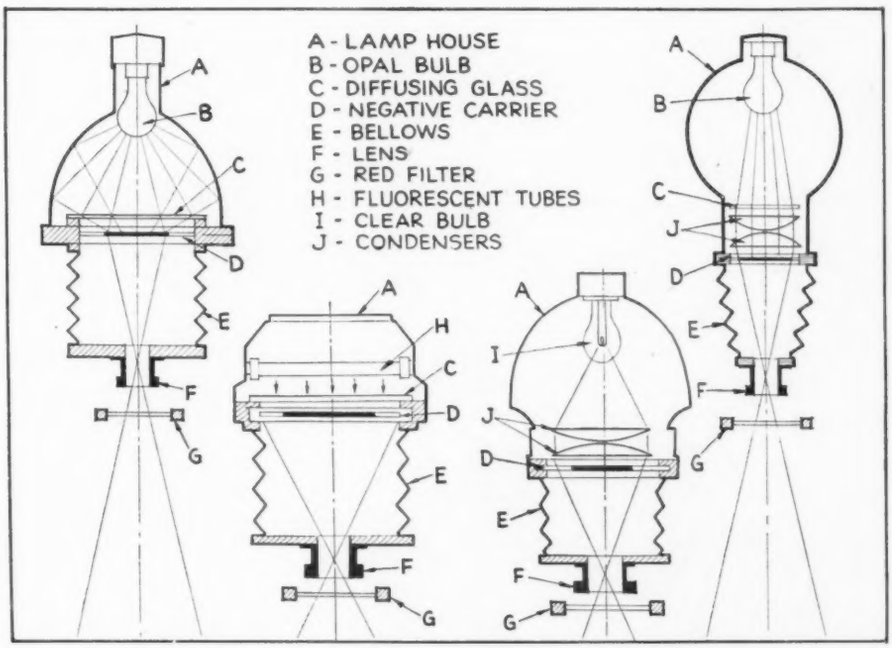
LENS: Usually the enlarger lens should be of approximately the same focal length as the one that took the picture. In fact, the same lens often is used for both the camera and the enlarger. Considerable variation in focal length is possible, and any good lens can be used for enlarging provided its focal length is not too short to cover the area of the negative that is to be printed, or too long for the capacity of the enlarger focusing mechanism. Convenient working distances are factors that limit and control lens focal length. The shorter the principal focus of a lens, the less the distance required between it and the negative, and between it and the paper for a given degree of blow-up. As a suggestion, enlarger lens focal length and the negative sizes covered may be as follows:

| Focal Length | Negative Size |
|---|---|
| 2 inches | 1 x1½ ; 1¼x1⅝ |
| 3 inches | 1⅝x2½ ; 2¼x2¼ |
| 4 inches | 2¼x3¼ |
| 5 or 5½ inches | 3¼x4¼ ; 4 x5 |
| 6 inches | 4 x6 |
| 7½ inches | 5 x7 |
| 10 inches | 8 x10 |

Any of the foregoing lenses will cover all smaller negative sizes, when working distance (enlarger lens to paper) is not too great. Thus you can use a 6-inch lens for enlarging a negative made on 35 mm film, if you can get the paper far enough from the enlarger and if the printing time that results is not too great.

The enlarger lens should be of the best quality obtainable, and should be every bit as good as that used on the camera . . . unless you are striving for special soft-focus effects. Although lenses designed for enlarging are preferable, any good camera lens can be used. Theoreti-

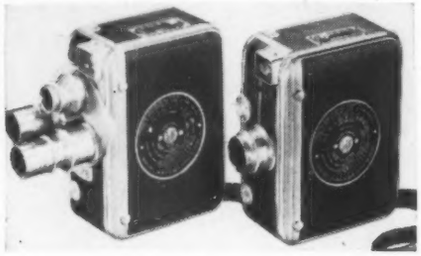
(*Continued on page* 212)




**Basic types** of enlargers in use today are classified according to the system of distributing light. Examples above are diffusion (upper left), fluorescent or "cold light" (lower left), condenser (lower right) and modified condenser (upper right).

# TRADE NOTES AND NEWS

TWO NEW 8-MM MOVIES CAMERAS have been announced by DeJur-Amsco Corp., 45-01 Northern Blvd., Long Island City, N.Y. Both models, the D-100, a single-lens camera, and the D-300, a 3-lens turret camera, have the Fade-matic control which enables



Cameras have built-in fade and dissolve.

the user to introduce or terminate scenes with three different effects—wipe, fade-in and fade-out, and lap dissolve. The cameras have 6 speeds, from 12 to 64 frames per second, run 10 feet on each winding, and use magazine loads. The D-100 with a 13-mm coated Cine Raptar *f*/2.5 lens is priced at $127.50. The Turret Model D-300, with the same lens, is priced at $152.50.

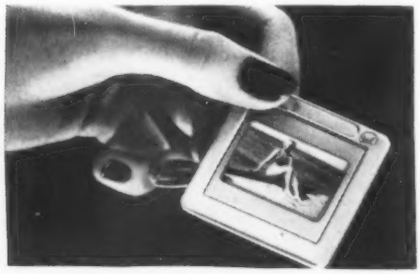
AN IMPROVED DEVICE for controlling photographic exposures has been introduced by General Electric Co. with its new automatic photoelectric integrating exposure meter called a Totalux which integrates light intensity and time exposed, and automatically terminates an exposure after a predetermined number of "counts" or foot-candle seconds have been given the copy board or printing frame. The equipment consists of two major units, the exposure integrator and the totalizer, connected by twenty feet of cable, and operates on a 45-watt, 115-volt circuit. Additional information is given in Bulletin GEC-287 available at the General Electric Co., Schenectady 5, N.Y.

BEG YOUR PARDON: In the camera listings of the October Directory issue, of POPULAR PHOTOGRAPHY, the price of the Ansco Shur Shot camera was erroneously quoted as $3.60 including tax. The correct current price is $5.18 including tax, also, the Ansco Pioneer 20 should be $8.63 instead of $6.95, and the Ansco Pioneer 16 camera should be $9.78 instead of $7.50. Two illustrations in the enlarger section of the same issue were transposed. The picture of the Elwood Studio S-2 appears in place of the Elwood Special SP-2 and vice versa.

The corrected prices of 8-mm Bell & Howell cameras are as follows: The Filmo Tri-Lens 8, with critical focuser and ½-inch *f*/2.5 lens, $144.45 plus tax; The Filmo Sportster, with ½-inch *f*/1.9 lens in focusing mount, $129.45 plus tax; Sportster cases—sheath, $8.85; candid, $9.50; and combination, $18.30.

A NEW KIT to reclaim silver, designed for users of hypo in small quantities, has been announced by Gopher Laboratory, 19 Washington Ave. No., Minneapolis 1, Minn. The new Silver Reclaiming Kit consists of 50 reclaiming filaments, each of which will reclaim the silver from a half-gallon of film hypo or one gallon of print hypo. The kit sells for $1.50 postpaid, and will recover up to $15 worth of silver.

AN ALUMINUM BINDER is introduced by GoldE Mfg. Co., 1222 W. Madison St., Chicago 7, Ill. The new Snap-It 2x2 slide

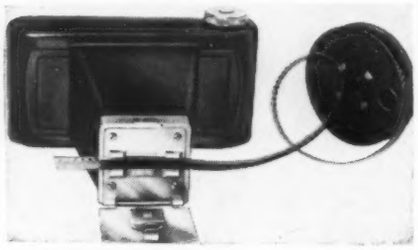


Aluminum binder snaps on transparency easily.

binder comes complete with glass in a box of 20. The film is sandwiched between the glass, and the aluminum binder snaps around it. The slide binder has round corners, and an identification panel for projection guide.

AN ELECTRONIC LIGHTING setup for portrait and studio work has been introduced by Photographic Products, Inc., 9032 W. Pico Blvd., Los Angeles 35, Cal. The new Chromo-Flash unit has only one lamp attached to the shutter. When this light is fired, all other lamps are fired simultaneously as remote flash units. Each light has its own power pack. The new unit is available in several models. Write the manufacturer for complete information and prices.

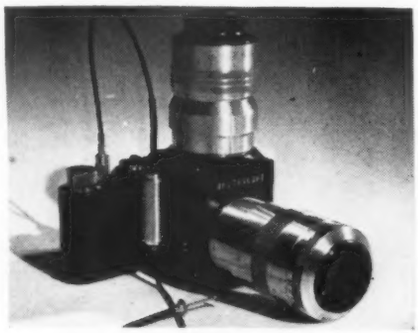
A NEW DEVICE for making prints and enlargements from 8-mm and 16-mm films has been introduced by Testrite Instrument Co., Inc., 57 E. 11th St., New York 3, N.Y. The new Cinelarger uses No. 620 film which,



Cinelarger makes negatives of movie frames.

after exposure, is developed and printed in the usual manner. Sixteen contact prints from 8-mm film, or eight contact prints from 16-mm film can be made. The portion of the film to be copied is inserted into the unit and exposure is made by means of a floodlamp. The price is $18.95 including tax. Write the manufacturer for complete information.

A REFLEX HOUSING for 35-mm cameras has been introduced by the Delta Photo Supply Co., 690 3rd Ave., New York 17, N.Y. The new Delta Scope, with front surface mirror and coated achromatic field magni-



Reflex finder for 35-mm miniatures.

fier, releases both the mirror and the shutter in synchronization. The unit fits any lens with a 5½-inch or greater focal length.

A WATER JACKET of stainless steel has been added to the No. 507 Film Processing System, The Morse Instrument Co., Hudson, Ohio, announced recently. The tanks and floating covers also have been re-designed. Operation remains unchanged with a capacity of 12 to 16 sheet films—or 4 to 8 roll films. All processing can be performed in daylight. Water circulation supplies temperature control for the three tanks, while a thermometer well in the overflow spout provides visibility for constant temperature readings.

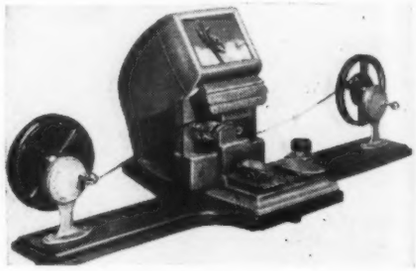
A MOTOR-DRIVEN ENLARGER is introduced by Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. The head of the new 4x5 Press Solar Auto-focus enlarger

New enlarger is raised and lowered electrically.

is electrically raised or lowered to select picture size. It takes negatives up to 4x5 inches and has an enlarging range from 1¼ to 6¼ diameters. The price, complete with coated 5¼-inch *f*/4.5 Kodak Anastigmat lens, is $474.50 including tax. Write the manufacturer for complete information.

A GREETING CARD KIT in the form of negatives is being offered by Photo Mart, 365 E. 193rd St., New York 58, N.Y. The kit is made up of Christmas card greetings for amateurs who wish to make their own cards. Retailers have a booklet of samples to help customers make a selection.

NEW MOVIE EDITORS for 8-mm film have been announced by the Craig Mfg. Co., 1053 S. Olive St., Los Angeles 15, Cal. The



New 8-mm editor has 3¼x4¼ viewing screen.

new Craig 8-mm Projecto-Editor is identical in appearance to the 16-mm model, and has a screen size of 3¼x4¼ inches with an illumination that is equal to that of the average home projector. The new editors are available in four different models.

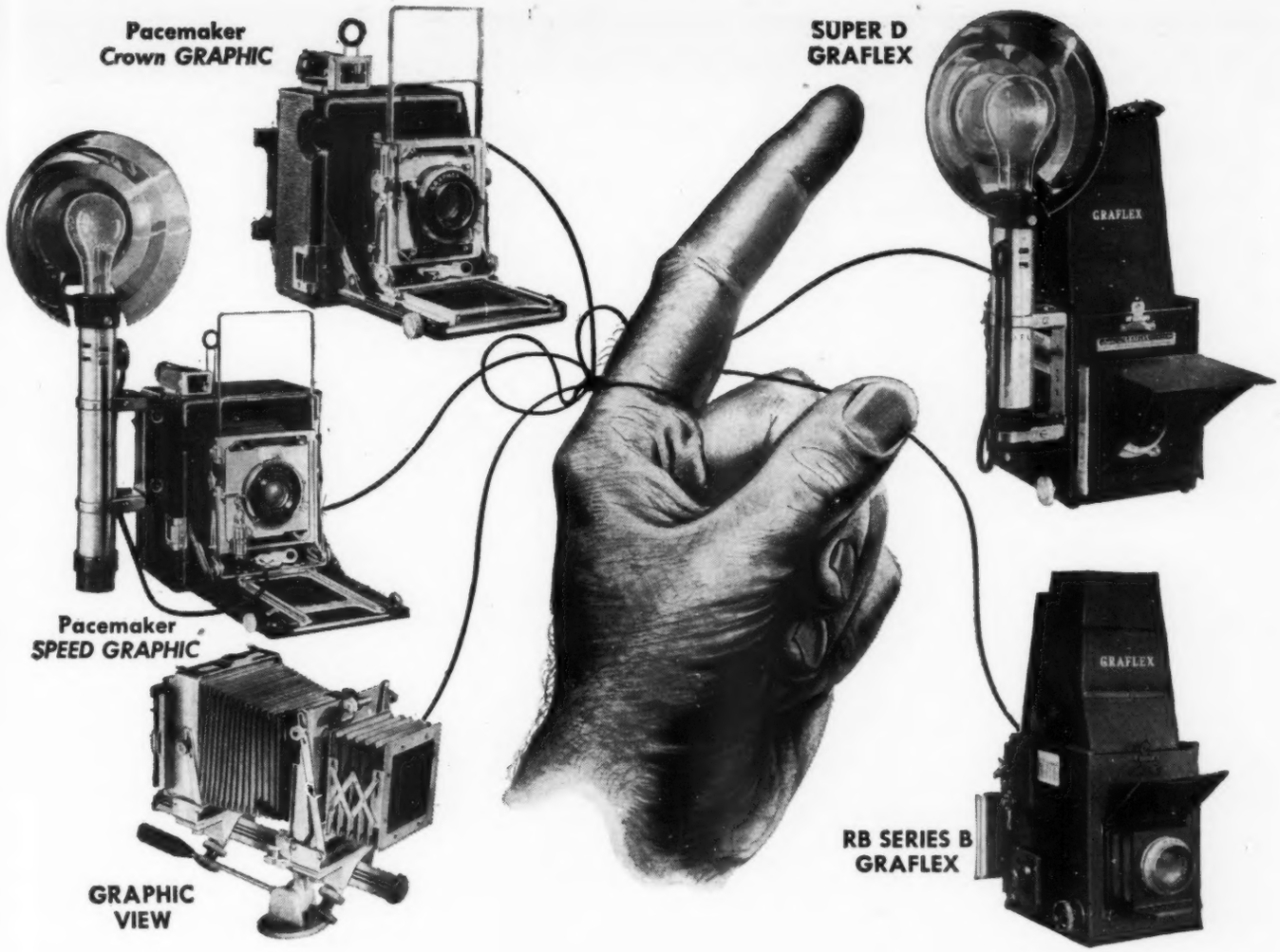
A WIDE-ANGLE LENS has been developed by Bausch & Lomb Optical Co., 635 St. Paul St. Rochester 2, N.Y. The new 88-mm color-corrected *f*/6.8 wide-angle lens is being made for the Pacemaker and Crown Graphic cameras.

A PICTURE MOUNT, vertical or horizontal, is now offered by photo supply and art stores. The new Redi-Matte is ruled on the inside so that it can be cut to fit the desired picture. There are special lines to mark stock picture sizes from 4x5 to 11x14 inches. The mount, ruled off center, is available in eggshell-finish white paper.

AN ELECTRONIC FLASH UNIT which provides an extremely high-intensity flash of blue-white light, enabling photographers to shoot objects moving in excess of 2700 feet per second, has been announced by the General Electric Co. The new photolight produces sufficient light energy to obtain negatives of good quality when exposed at speeds of *f*/6.3 or faster, and consists of a new three-electrode, inert gas-filled tube with a self-contained, fixed-focus parabolic reflector, and a capacitor discharge-type power supply. Write for Bulletin GEC-337, General Electric Co., Schenectady 5, N.Y., for complete details.

AN ACCESSORY BACK has been introduced by the Brand Camera Co., 500 W. Washington Blvd., Los Angeles 15, Cal. The

*(Continued on page 244)*




# *Every one is well worth remembering!*

Every single camera in the famous Graflex line would make a perfect Christmas present.

Every camera will give superlative pictures . . . pictures that have made the name *Graflex* famous all over the world! There's the *Pacemaker* SPEED GRAPHIC, the news-photographer's camera . . . the *Pacemaker Crown* GRAPHIC (a SPEED GRAPHIC without a focal-plane shutter) . . . the Graphic View for fine studio work . . . the Super D Graflex with Automatic Diaphragm (the salonist's camera) . . . the RB Series B Graflex, the most popularly priced!

When you're looking for that perfect Christmas gift, remember every one of these cameras that are famous because they're finest! Ask your Dealer for your copy of the Christmas Gift Guide. Graflex, Inc., Rochester 8, N. Y.

***Easy Budget Payments May Be Arranged With Most Graflex Dealers***

**PLUS THESE GIFT ITEMS FOR GRAFLEX OWNERS—PRICED FROM $4.05 UP**

- The all-new *Graflite* flash equipment
- DeLuxe Leather Carrying Case for all Graflex and Pacemaker Graphic cameras
- Graphic and Graflex Film Pack Adapters
- Graphic and Graflex Sheet Film Holders
- Graflex Focusing Panels
- 10″ and 15″ Graflex Tele-Optar Lenses
- Wide Angle Lenses
- Graphic Pan Tilt Head
- Graphic Graflex Photography—8th edition

# GRAFLEX

*Prize-Winning Cameras*

# WHO'S WHO

**News & Comments about Photography and Photographers**

**Conducted by H. P. SIDEL, director of THE SCHOOL OF MODERN PHOTOGRAPHY**

### • *Keeping Photo-Posted!*

There's nothing I like better than hearing from SMP graduates, especially when they've good news about their careers to impart! I guess they know it, too . . . that's why my desk is piled high with letters from my former students, giving me the "low-down" on their new jobs, new studios, new assignments.

I've been hearing good news, too, from the director of my School's Placement Division, Lloyd E. Fromm. Mr. Fromm reports that placements have been brisk, and many fine connections have been made.

### • *New Jobs Dept.*

Congratulations to Vincent T. Smith—he's now with that goliath of picture newspapers, the New York Daily News (as is SMP graduate Robert P. Koller, see Nov. SMP ad). Edgar C. Smith has joined the Doll House Studios in Forest Hills, Long Island. Another Smith—Raymond—has taken a photo-post with August Berns, Newark, New Jersey.

Joseph W. Miller will do his "shooting" for the Federal Bureau of Investigation! Jerome H. Schnarr has joined the litho department of Merchants Printing in New York, while Edna J. Schneider has a fine photo-post in Hempstead, Long Island.

### • *—And More New Jobs!*

Hereward Jansz has gone over the fence from student to teacher! He's now a photo-instructor at the Gregg School, Croyden, England. In Detroit, Michigan, Frederic W. Linley is doing industrial and commercial photography with Hank Webber Associates.

Arthur Heitzman has a temporary assignment with Alan Fontaine, famed "Dali of the Camera." George Dwyer has joined the Kay Studios in Newark, New Jersey. Henry L. Geller to John Joyce, New York photographer. Edward William Green has a new photo-post with Exhibit Reproductions, Inc.

### • *New Studio News*

Add to those who know the thrill of opening their own studios—O. S. Ricketts, Niagara Falls, New York; James B. Thompson, New Orleans, La.; Edward John Orenica, Johnson City, New York; David Chin, New York City, (see ad, opposite page).

### • *Sins of Omission*

Time out for a confession—your photo-correspondent must admit that he has more photo news than there is space to print! News about graduates who've sold spreads to national magazines, who've landed new, important assignments.

It's easy to understand why there's no room to report on all the accomplishments of my graduates. It's because more than 80% of all former SMPers are successfully engaged in professional photography! And that's quite a record. A record for the students. A record for my School. And a record for the fertile, ever-growing field of photography!

### • *Free! SMP Tour-By-Mail!*

Send for interesting brochure that takes you right inside SMP's world-famed studios and labs. See the "cradle" of photo-careers! Write for SMP "Camera Tour" today!

---

**H. P. SIDEL, *Director***
**THE SCHOOL OF MODERN PHOTOGRAPHY**
136 East 57th Street, New York 22, N. Y.

Send me FREE "Camera Tour" Brochure.

Name .....
(Print)

Address ..... P12

# NOTES ON THE PICTURE SECTION

**PAGE 88**

*Christmas Choristers* is the work of Harry K. Shigeta, FPSA, well known and affectionately regarded photographer of Chicago. It is particularly apt that a photograph of his should lead off this Christmas salon, for if ever an individual in photography had as his motto, "Peace on Earth, Good Will to Man," that man would be Harry Shigeta. This scene was made in his studio, using an 8x10 Deardorff equipped with a 24-inch lens. The exposure was ¼ second at *f*/16, on Kodak Super-XX film. The houses in the background were cardboard cutouts that had been previously pictured on a separate negative, and which were combined with the negative of the models to make a composite print.

**PAGE 89**

Helene Fischer of New York City took this excellent photograph of the ski girl. The model is Betty Burkely, and the picture was made with a 2¼x2¼ Rolleiflex and Kodak Super-XX film. Exposure was 1/100 second at *f*/8.

**PAGE 90**

A snowy day and Brooklyn were the time and setting for photographer Rae Russell's fine shot of three children walking in a snow storm. The camera was a 2¼x2¼ Rolleiflex, the film Kodak Super-XX, and the exposure 1/50 second at *f*/4.5.

**PAGE 91**

*Men Cutting Ice* is the work of Harold Carter of Kankakee, Illinois, free lance magazine photographer. The picture was made in New Jersey while the photographer was on an assignment for *Life* magazine. This particular industry is a dying art in many parts of the United States, and its demise has been hurried by the advent and success of mechanical refrigeration. The scene illustrates how natural ice is cut into blocks and then floated to a storage plant.

Carter used a 2¼x2¼ Rolleiflex, Kodak Super-XX film, and an exposure of 1/50 second at *f*/8.

**PAGE 92**

*Two Nuns Reading*, the work of K. Chester of New York, was made on a train shortly after the photographer had left the town of Alexandria, Louisiana. As he settled himself for the long ride to St. Louis, a group of nuns entered his car and sat across the aisle. They began to read and the train assumed a direction creating the interesting lighting shown in the picture. Chester, intrigued, took his Rolleiflex out of his bag, and hiding it with a magazine, succeeded in capturing the scene. The exposure was 1/50 second at *f*/3.5, using Plus-X film.

**PAGE 93**

Gjon Mili is one photographer whose work needs little introduction. Whether Mili is working in the field of the motion picture, ultra-speed sequence flash, or simple photography, his pictures evidence a sensitive eye, a sure choice of subject, and a superb technique. Here in this photograph of the famed Budapest String quartet he has delineated his subjects with a strong touch, yet pictured them without affectation or artificiality. Mili used a 4x5 Speed Graphic, Kodak Super Panchro-Press, Type B film, an Edgerton lamp, and an aperture of *f*/22.

**PAGE 94**

*Two Smiling Girls* is the work of Toni Frissel of New York City, whose fashion illustrations are a byword in the trade. Her camera was a 2¼x2¼ Rolleiflex, the film Ansco Supreme, and the exposure 1/100 second at *f*/8, using a medium yellow filter.

**PAGE 95**

Carola Gregor is the wife of Fritz Goro, *Life* magazine's science photographer, but needs no assistance from her husband. *Lazy Cat* was made on the floor of the Goro's living room with a Rolleiflex, by natural lighting coming in through the windows. The exposure was 1/100 second at *f*/5.6, the film Kodak Super-XX.

**PAGES 96-97**

Derald Martin of Burbank California, has created some unusual nude studies. On page 96 are two; the first was photographed on 5x7 Ansco Superpan Press film, 1/10 second at *f*/8, developed 24 minutes and solarized at the 12-minute mark by flashing with light. The second was made through an artist's reducing glass, with the camera focused on the virtual image formed out in space in front of the negative lens. The original exposure for this scene was 1/10 second at *f*/8, on Kodak Super-XX film. Another of Martin's nude studies appears on page 97. The exposure was 1/5 second at *f*/9, on 8x10 Ansco Isopan film, using studio lighting.

**PAGE 98**

Fritz Henle's *Boy on Crutches* was made at a New York Hospital using two synchronized flash units off camera. The exposure, using a 2¼x2¼ Rolleiflex and Ansco Supreme film, was 1/100 second at f/11.

**PAGE 99**

*Woman and Tree* by Kosti Ruohomaa, was made at Cape Hatteras, North Carolina, while the photographer was on an assignment for *Life* magazine. His subject was one of the oldest inhabitants of the Cape, over 87 years in age, yet still earning her own living. Ruohomaa used a Rolleiflex and Kodak Super-XX film; his exposure was 1/100 second at *f*/8.

**PAGE 100**

This figure study by Fritz Henle was made in Hawaii, along the rocky coast of Oahu, while the photographer was gathering material for his recently issued book on Hawaii. Henle used a Rolleiflex, Ansco Supreme film, and an exposure of 1/250 second at *f*/8.

**PAGE 101**

*Girl with Windblown Hair* is the work of Andre de Dienes of New York City, whose photographs you have seen reproduced in this and other national magazines time and time again. He used a 4x5 Graflex, pan film, a light yellow filter, and an exposure of 1/100 second at *f*/8.

**PAGE 102**

This enchanting silhouette of a Bahama beauty holding a coral fan is the work of picture-maker Henle, again made while on his tour of tropical waters. He used his Rolleiflex, Ansco Supreme, a light yellow filter, and an exposure of 1/10 second at *f*/11.

**PAGE 103**

*The Philatelist* by Dr. T. W. Schmidt, APSA, of New York City was the first special award winner in the color category of our second month's competition in this year's Picture Contest. Dr. Schmidt used a 3¼x4¼ Speed Graphic and Ektachrome film. His exposure was 1 second at *f*/11, using 3200 Kelvin lamps in key light, fill-in, and backlight.

**PAGE 104**

Paul L. Davidson's *Turkey Day* won third special color award during the second month of our 1948 Picture Contest. It was made with a 4x5 Graphic View camera and Type B Kodachrome, using an open flash exposure with three G-E No. 22 flashbulbs. The aperture was set at *f*/16, and a UV16 filter was employed to correct the color of the light.

*Twilight*, by Ray Atkeson, of Portland, Oregon, was awarded the second prize that same month. A double exposure was employed to bring both city lights and the distant mountain within range of the film. A ½-second exposure was made at sunset to record Mt. Hood, and a 3-minute exposure was made after dark to capture the lights of the city. Atkeson used a 4x5 Speed Graphic, Polaroid filter, and Ektachrome film.

**PAGE 105**

*Indian Head*, by James C. Liccion, was awarded a prize in one of our pre-war Picture Contests. The photographer used a 4x5 camera, Kodachrome film, and an exposure of 1 second at *f*/6.3.

*Summer Formal*, the work of the late Harold W. Kulick, is also a pre-war contest winner. This scene was taken with a 4x5 Speed Graphic, flash off camera, Kodachrome film, and an exposure of 1/10 second at *f*/6.8. Kulick died in an air crash while on an Air Corps assignment late in the war.

**PAGE 106**

*Modello*, by C. Lorenzo Merrill, was also a winning entrant in one of this magazine's pre-war picture contests. The photographer

(*Continued on page* 168)

# In Photography, as in Music,

# PROFESSIONAL Talent Stands Out!

**Dabbling with a camera and a bathroom darkroom is fine for Sunday camera fans. But *professional* success in photography takes *professional* training with *professional* equipment! To acquire this vitally-important training quickly, surely, aspiring photographers are turning to New York's famed, professional SCHOOL OF MODERN PHOTOGRAPHY.**

By JOSEPH B. BRIGNOLO

**2. Striking the right note** in shot after shot is the enviable accomplishment of SMP graduate JOSEPH B. BRIGNOLO (*see above*). In his own studio at 2763 Coral Way, Miami, Florida, Mr. Brignolo is kept busy at his specialties of architectural and theatrical photography. In addition, he finds time to take on frequent assignments from national magazines! A dazzling success story? Yes! But only one of the hundreds which fill the files on THE SCHOOL OF MODERN PHOTOGRAPHY'S graduates!

**3. Modern as tomorrow** are the streamlined, practical courses at SMP . . . the floor after floor of professional studios and labs! But the dream that brings camera careerists to the School is old . . . it is the dream of success, perhaps fame. This was the dream of DAVID CHIN (*see below*). He came to SMP from the other side of the world to get the best instruction the world has to offer . . . now plans to set up his own studio at 73 Elizabeth Street, near New York's Chinatown.

By CARL K. SHIRAISHI

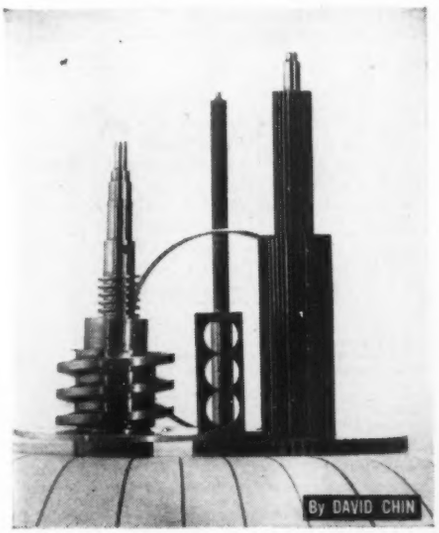
**1. Brimming over** with enthusiasm for his future in photography is CARL K. SHIRAISHI (*see left*)—and with good reason! Even before his graduation, he's received offers of three fine photo-posts . . . will take his pick when he completes his courses! Before coming to the School, photography was only a hobby with Carl . . . now it's his profession! Turning out Grade-A professional photographers is the School's Number One Job. How well SMP succeeds is shown by the fact that over 80% of *all* SCHOOL OF MODERN PHOTOGRAPHY graduates are now engaged in professional photography!

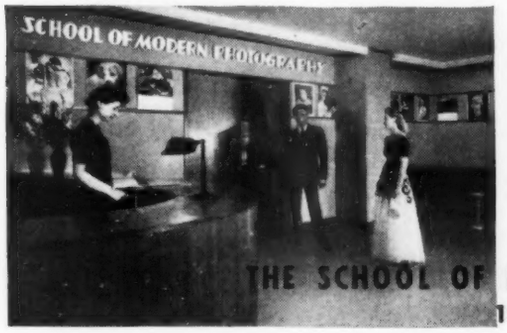
By WALTER DEL TORO

**4. Ask the man or woman** who knows from experience—if you want to find out what SMP training does for its students! WALTER DEL TORO, ex-G.I., asked several graduates . . . liked what he heard so much, he enrolled at once! Like hundreds of others—veterans and non-veterans,—Del Toro came to the School an amateur, graduates as a versatile, self-assured professional. Plans to enter a commercial studio soon.

By NILES NELSON

**5. Day or night,** opportunities abound for the alert, *trained* free-lance photographer. Free-lancing at present is SMP graduate NILES A. NELSON, whose specialties of pictorial, wedding and child photography are enough to keep him triply busy! Nelson plans to open his own studio in the near future.


By DAVID CHIN




**6. This is the way to photo-success!** "Springboard to fame" for careerists of all ages is SMP where specialized courses and advanced techniques are available. *Tuition fees?* surprisingly moderate for complete study programs, *day or evening*. For outline of courses, visit SMP—or write H. P. Sidel, Director, Dept. P12.

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# Sterling-Howard's

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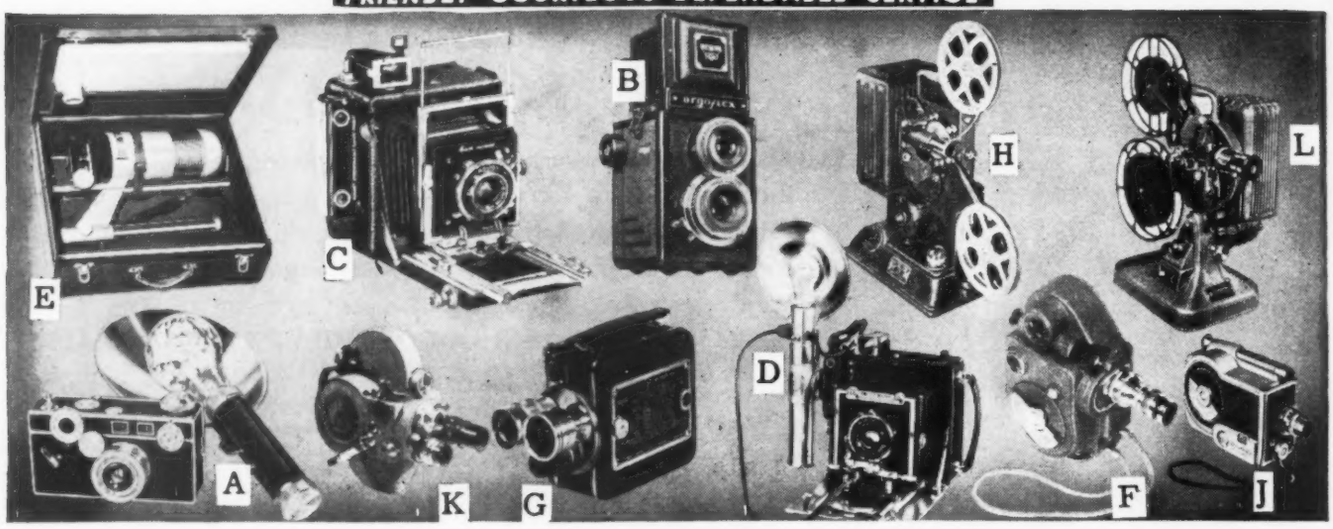


**Same Price—cash or credit! Sterling-Howard's new credit policy will help you buy now—pay-out-of-income, to avoid future price increase, to give your equipment a chance to pay for itself. We'll make up a combo offer on about any equipment, like those below. Trade-ins bring TOP figures here, too!**

**Keyzer "Cold-lite" Enlarger:** (illustrated next page)—best darkroom value we've ever seen! With 6½" f6.3 Roussel lens plus Tim-O-Lite M49, 12" Eastman Kodak senior trimmer (surplus), and 11x14" Globe enlarging easel. All brand-new, complete ready-to-go outfit is worth $208.30! Our price to you, only..... **$132.50**

*On time, pay only $13.25 down!*

Ⓐ **Argus C-3 Outfit:** Complete with leather case, built-in synchronized flash and gun. We add a bulk film loader, 100' roll of film (choice of Kodak or Ansco), sunshade filter-holder with A, K2, and X1 filters. All brand-new, complete outfit worth $96.76. Our price to you, only..... **$82.50**

*On time, pay only $8.25 down!*

Ⓑ **Argoflex E Camera:** Popular twin-lens reflex with coated f4.5 lens, leather Ever-ready case, sunshade filter-holder with A, K2 and X1 filters and 18 rolls Ansco Super Pan Supreme film (surplus) in vacuum-packing, plus a 2X telephoto lens for real close-up portraits! All brand new, outfit worth $116.62. Our price only..... **$98.20**

*On time, pay only $9.82 down!*

Ⓒ **4x5 B&J Press Camera Outfit:** Revolving-back camera with 127mm f4.7 Kodak Ektar lens in supermatic (war surplus), Kalart range finder, Heiland flash gun, 6 holders, case (30 dozen) Defender XF Pan film (surplus) sunshade filter-holder with A, K2 and X1 filters and sturdy fibre case. Outfit worth $306.95. Our price to you, only..... **$239.00**

*On time, pay only $23.90 down!*

Ⓓ **2¼x3¼ Busch Pressman:** Everything's in this! Kalart range finder, Heiland Sol gun and 101mm f4.5 Ektar in flash supermatic shutter. Three cut film holders, 1 pack adapter, 6 film packs (surplus), sunshade filter-holder with A, K2, and X1 filters, a sturdy fibre case. All brand-new, outfit worth $261.00. Our price to you, only..... **$228.00**

*On time, pay only $22.80 down!*

Ⓔ **Federal #269 Enlarger:** The fold-up store-away machine for negatives up to 2¼x3¼, with f6.3 fedar lens, fibre case plus a 12" Ingento trimmer (surplus) and an 11x14" easel. All brand-new, outfit worth $63.45. Our price only..... **$56.50**

*On time, pay only $5.65 down!*

Ⓕ **Revere "87" Movie Camera:** For 25' rolls 88 (50') film, with 13mm f2.5 (coated) Wollensak lens, leather Ever-ready case, sunshade filter-holder with A, K2 and X1 Filters, a 1½" f3.5 Bell & Howell focusing telephoto (surplus) for close-up screen-filling pictures. All brand-new, outfit is worth $131.45. Our price only..... **$109.00**

*On time, pay only $10.90 down!*

Ⓖ **Perfex Magazine "8":** Excellent performance, handsome appearance, turret mount, magazine loading convenience! With 13mm f2.5 (coated) Wollensak lens, ever-ready case, sunshade filter-holder with A, K2 and X1 filters, a 1½" f3.5 Fairchild telephoto. All brand-new, outfit worth $133.45. Our price only..... **$109.00**

*On time, pay only $10.90 down!*

Ⓗ **Keystone R-8 Projector:** 500 watt brilliant projection for home movies, with handsome case, 30x40 famous Radiant "Q" glass-beaded folding-tripod screen, efficient Hollis splicer, durable all-metal 12 reel storage chest and six 300' 8mm reels. All brand-new, outfit worth $120.50. Our price only..... **$107.50**

*On time, pay only $10.75 down!*

Ⓙ **Revere Magazine "16":** Popular handsome camera uses convenient magazine film, case with 25mm f2.7 (coated) Wollensak lens, leather Ever-ready case, sunshade filter-holder, with A, K2 and X1 filters, 3" f4.5 Kodak Telephoto focusing lens (surplus) for long-shots and close-ups in sports and action, and a famous rock-steady light-weight ambol tripod. Whole outfit is worth $248.75. Our price only.. **$194.50**

*On time, pay only $19.45 down!*

Ⓚ **Victor #4 Camera:** Newsreel type outfit with full professional features. Equipment includes 17mm f2.7 (coated) Wollensak focusing wide-angle Raptar, 25mm f1.5 (coated) Wollensak focusing Velostigmat, 75mm f4.5 B&H focus telephoto (surplus), and an Ambol tripod. All brand-new, outfit worth $420.75. Our price only..... **$298.00**

*On time, pay only $29.80 down!*

Ⓛ **Keystone K-160 Projector:** Long-time home favorite! 750 watt with threading light, reverse, many outstanding features. Complete with handsome case, 30x40 famous Radiant "Q" glass beaded folding-tripod screen, efficient Hollis splicer, durable all-metal 16mm storage reel chest, and six 400' reels. All brand-new, outfit worth $167.50. Our price only..... **$148.00**

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## LATEST BRAND-NEW MERCHANDISE

| | Full Price | Pay Down |
|---|---|---|
| Bolsey Model B, f3.2 ctd. | $ 55.90 | $ 5.59 |
| Clarus f2.8 ctd. | 115.25 | 11.50 |
| Kodak 35 RF, f3.5 ctd. | 86.58 | 8.65 |
| Leica 3C, f3.5 ctd. | 280.00 | 28.00 |
| Kardon f2 ctd. | 306.25 | 30.60 |
| Argoflex E, f4.5 ctd. case | 69.62 | 6.95 |
| Argoflex EM, f4.5 ctd. case | 72.90 | 7.29 |
| Ciroflex D, f3.5 ctd., Alphax | 76.98 | 7.70 |
| Rolleicord IIa, f3.5 ctd. | 156.00 | 15.60 |
| Rolleiflex Auto, Tessar ctd. | 269.00 | 26.90 |
| Kodak Reflex f3.5 ctd. | 137.92 | 13.80 |
| Kalart Press f4.7 ctd. | 379.00 | 37.90 |
| Pacemaker Crown Graphic 45, f4.7, RF. | 248.40 | 24.85 |
| 16mm Bolex H-16 | 282.50 | 28.25 |
| 16mm Victor #4 | 160.00 | 16.00 |
| 16mm Revere 16 Magazine, f2.5 ctd. | 127.50 | 12.75 |
| 16mm Keystone 160 Projector, 750 watt. | 119.50 | 11.95 |
| 16mm Revere 120, 750 watt, case | 142.50 | 14.25 |
| 16mm Revere Sound | 287.55 | 28.75 |
| 16mm Natco Sound | 289.50 | 28.95 |
| 8mm Revere "99" Turret, f2.8 ctd. | 110.00 | 11.00 |
| 8mm Revere "70" Mag., f2.8 ctd. | 127.50 | 12.75 |
| 8mm DeJur Magazine, f2.5 ctd. | 127.50 | 12.75 |
| 8mm Keystone K-22, f2.5 ctd. | 67.50 | 6.75 |
| 8mm Revere "85" Projector, 500 watt. | 127.50 | 12.75 |
| Norwood Director meter | 32.08 | 5.00 |
| Weston Master II | 29.67 | 5.00 |
| General Electric PR-1 | 32.50 | 5.00 |

and dozens more!

*Trade-up, use your old equipment for down payment.*

***Cameras & projectors postpaid. Other merchandise, F.O.B. New York. COD's 20% deposit.***

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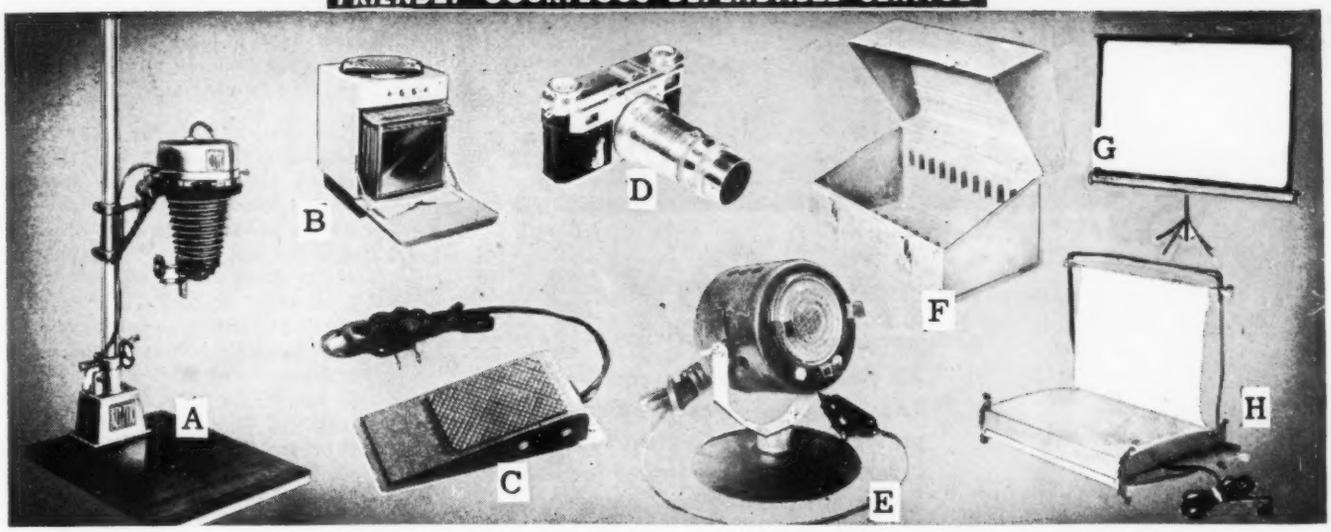


**These hard-to-beat bargains are no accident! Our buyers continually scour the market for special values, insure your getting more-for-your money! If you buy—for cash or time, new or used, on Straight Deals or a trade—you will like doing business at Sterling-Howard —where photo-shopping by mail is a pleasure instead of a chore.**

Ⓐ **Keyzer "Colux" Enlarger:** With 6½" f6.3 Roussel lens and 4x5 carrier at an unprecedented price! 100% distortion control, base-board crank-handle focusing, 3500° K stable cold light, all features! Value over $165.00!
Our price, only with lens..... **$99.80**
*On time, pay only $9.98 down!*
Extra 2¼x3¼, 3¼x4¼ carriers....$ **5.95**
Keyzer Enlarger w/5½" f4.5 coated Ilex lens..... **114.00**
(shipping weight 61 lbs.)

Ⓑ **DeMornay Budd Dryer Model II:** Similar in all essential respects to the same dryer that sold as high as $107.00. Cuts film drying time to 5-10 minutes, also dries matte prints (in roll), glossies (on tins)! Dust-free air-filter, powerful AC fan and 800 watt heater. Beautiful grey and blue finish with chrome trim and ruby pilot lamps. Our price only..... **$37.50**
*On time, pay only $5.00 down!*
(shipping weight 31 lbs.)

Ⓒ **Speedy Foot Switch:** Cast iron and aluminum construction. Genuine "Micro-Switch" contact. Bolt or screw to floor, wall or bench—in any position. Buy now—buy several!
Worth $5.95. Our price only..... **$1.95**
(shipping weight 2 lbs.)

Ⓓ **105mm f4.5 Coated Britar Telephoto for Contax:** A range-finder coupled, sharp, brilliant, popular lens. Satisfaction guaranteed! Only..... **$114.50**
*On time, pay only $11.45 down!*
Optical View Finder for Contax.....$ **9.50**
105mm f4.5 for Leica..... **89.50**
*On time, pay only $8.95 down!*
Optical View Finder for Leica..... **8.50**

Ⓔ **Academy 3" Fresnel Lens Spotlight:** Popular "dinkie" size for 100-200 watt lamps. Has yoke for angling beam in any direction and removable stand for floor or table setting. Fits all regular light stands. This is the lowest price at which a 3" Fresnel lens spot has ever been advertised! Worth $12.00.
Our price, only..... **$4.95**
(shipping weight 5 lbs.)

Ⓕ **16mm Storage Reel Chest:** We bought a distributor's stock, slashed the price in half! Holds twelve 400' reels, has index guide channel, snap locks and carrying handle. Brown wrinkle finish. Our price, only..... **$2.95**
(shipping weight 6 lbs.)

Ⓖ **40x40 Radiant "Q" Glass-Beaded Folding-Tripod Screen:** Regular $15.00 value. Known world over for finest projection quality. Two adjustments, to 30x40 for showing movies, to 40x40 for slides.
Buy yours, now, only..... **$10.75**
(shipping weight 11 lbs.)

Ⓗ **Lee Double Print Dryer:** Dries on two sides each 12x15", with heavy canvas apron to keep matte prints and ferro-tins flat, automatic tension locks and quick release apron bar, rubber feet, 6' asbestos cord, fully insulated interior. Heavy stamped steel in beautiful Hammerloid finish, with brushed aluminum platen surface. Direct from factory to you, our special deal with manufacturer brings you this $15.00 dryer at almost half price. Buy it—try it! Guaranteed best value on the market. Our price, only..... **$7.95**
(shipping weight 10 lbs.)

## WAR SURPLUS

### Daylight Bulk Film Loader

No darkroom—all loading operations on standard cartridges in full daylight! Buy one for each kind of film you use. Value $6.62; our price only (add 20c postage)..... **$4.80**

### New Low Bulk Film Price!

Thousands of rolls of this highest-quality surplus 35mm bulk film were sold to happy customers! Buy it, try it—satisfaction guaranteed. All Kodak and Ansco emulsions. Special quantity prices.
Per 100 ft. roll (add 20c postage)..... **$1.75**

### Combination Special!

35mm x 100' any Kodak or Ansco film, val. $7.43 FOB..... **$1.75**
Daylight Bulk Film Loader, value $6.62 FOB.... **4.80**
Postage, insurance, handling..... **.35**
Price..... **6.90**
*Limited time—
Special Offer postpaid..... **$6.50**

### Type B Kodachrome

This war-surplus tropical-packed Kodachrome is money-back-guaranteed to give you satisfaction. Processing by Eastman Kodak Laboratories included in price.
3¼x4¼, pkg. of 6, list $6.59, only **$2.95** postpaid
5x7, pkg. of 6, list $11.08, only **$4.85** postpaid
8x10, pkg. of 6, list $21.85, only **$8.95** postpaid
Limited quantities!

### Forced-Draft Heatless Dryer

An unusual buy from AAF stock enables this offer! Heavy cabinet construction; sturdy work table top. Capacity 26 drying sections, each 29x21" for matte prints, or for glossies on tins. 1/20 HP AC ball-bearing fan. Built-in screw-press keeps prints flat. Today's list price over $300; our hard-to-believe price, brand-new only..... **$49.50**
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As fine a camera as can be built! The Ciro-Flex gives you a print-size preview of every picture you take. It has a sports view-finder for action shots, magnifier for micro focusing. Beautifully covered in genuine leather with satin chrome and baked enamel finish.

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All-steel body, electrically welded. Bridge-like construction makes it practically indestructible for a lifetime of service.

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The famous, dependable Wollensak Alphax or Rapax shutters on Models B and C and NOW with built-in flash synchronization on Models D and E.

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Wollensak F:3.2 coated viewing lens for bright focusing image and 85mm F:3.5 coated Wollensak taking lens of finest resolving power for sparkling, brilliant negatives.

MODEL B ALPHAX, from 1/10 sec. to 1/200 sec. $76.48

MODEL C RAPAX, from 1 sec. to 1/400 sec. $99.45

New Built-In Synchronization Models

MODEL D ALPHAX SYNCHRO, from 1/10 sec. to 1/200 sec. ..... $83.50

MODEL E RAPAX SYNCHRO, from 1 sec. to 1/400 sec. ..... $113.70

Solid Cowhide Plush-Lined Ever-Ready Case ..... $8.50
Ciroflex Double Lens Cap ..... 1.50
Ciroflex Tripod ..... 9.95

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Model D, Synchro 14.50
Model E, Synchro 14.50

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$28.50 INCLUDING FOUR FRESH BATTERIES, BUILT-IN PILOT LIGHT, AND FE TAX

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## Letter from London

(*Continued from page* 28)

eral other cameras of the 1840 era. But these are only a mere handful of the total collection which will fill several rooms when it is ultimately displayed.

ALL YOU COLOUR ENTHUSIASTISTS will know the Eastman Kodak product Ektachrome, intended by the manufacturers to be processed by the user. This we know to be the case with you, but did you know that over here, Kodak undertakes the processing itself at approximately 50 cents per 3½x2½-inch piece of sheet film? There is a complete scarcity, if not complete non-existence, of the necessary developing kits.

I hear too, by the way, that the Gevacolour process, until now only available elsewhere in Europe, is shortly to be made available in Britain and that the much vaunted Ilford colour process is likely, at long last, to be on the market in the very near future. Gevacolour, although intended ultimately to be processed by the user, will, for the time being, be processed by the manufacturer and I should not be the least surprised to see Ilford follow suit.

THE MONTH has been marked by a spate of exhibitions. There was a show of medical photography at the Royal Society of Medecine, Ulster House put on a very nice show of Georgian architecture in Northern Ireland, the Royal had its usual monthly show, whilst the studio group at the Camera Club hung its annual exhibition of members' work.

Last, but not least, came the show by Kenneth and John Cole at the Holborn Galleries. These two young men (Kenneth is 29, John is 24) will be worth watching. They first sprang into something like prominence about 14 months ago, Kenneth in the industrial sphere, John in the world of fashion, and now they are rapidly establishing themselves. At present hampered by their inability to find suitable premises, they are working in two separate studios in London, but some day soon they hope to join forces completely. At present their only joint work is the stuff they do for fun.

THE EXTINCTION TYPE of exposure meter, operating on the step wedge principle, largely went out of fashion with the advent of the photo-electric type. This was, to some extent, surprising, because under normal conditions the extinction type meter was perfectly satisfactory and cost appreciably less than its selenium counterpart.

Consequently it has been interesting this month to see the appearance of two new extinction meters on the British market. Both Neville Brown & Co. and Actina have produced models, the first firm's product being quite flat, with the numbers visible through a narrow slot. The Actina model is built into a small metal cylinder about 3 inches long and 1 inch in diameter. Both models are resurrections of pre-war types, the Leudi and Drem respectively. —*Leonard Burrell.*

# ALL CAMERAS O. M. A. APPROVED★

## 35MM

| | NEW | LIKE NEW |
|---|---|---|
| Argus A2, F:4.5, case | $ 37.58 | $ 22.50 |
| Argus C III, F:3.5, Flash | 69.58 | 48.50 |
| Bantam, Flash, F:4.5 | 57.72 | 48.50 |
| Bantam, Special, F2 | | 129.00 |
| Bolsey "B," F:3, ctd, RF | 55.90 | ......... |
| B & H Foton Cook T2:2 ctd | 700.00 | ......... |
| Clarus, Woll., F:2.8, ctd | 115.25 | 82.00 |
| Contaflex, Sonnar F:2 | | 257.00 |
| Kodak Ektra F:1.9, case | | 338.00 |
| Kine Exakta Biotar F:2 | 425.00 | 308.00 |
| Kine Exakta Tessar F:2.8 | 258.00 | 198.00 |
| Kodak 35, RF F:3.5 | 86.58 | 64.00 |
| Mercury II, F:2.7 | 82.50 | 38.00 |
| Perfex "101" RF | 28.00 | ......... |
| Retina I, F:3.5 | 72.66 | 55.00 |
| Retina IIA, F:2 ctd., case | 197.63 | 162.00 |
| Robot I, F:3.5 | | 48.00 |
| Robot IIS, Tessar F:2.8 | | 78.00 |
| Stereo Realist | 162.50 | 127.00 |
| Tenax II, Sonnar F:2 | | 154.00 |
| Tenax I, F:3.5 Zeiss | | 39.50 |
| Tenax II, Tess. F:2.8 | | 123.00 |
| Vokar II, F:2.8, latest | 76.00 | 48.00 |
| Zeiss, Ikonta F:3.5, case | 83.00 | 55.00 |
| Voigtl. Vito, Skopar F:3.5 | 69.00 | 51.00 |

### LEICA CAMERAS & LENSES

| | NEW | LIKE NEW |
|---|---|---|
| Leica Standard Elmar 3.5 | | $ 74.00 |
| Leica D, Elmar F:3.5 | | 128.00 |
| Leica F, Summar F:2 | | 193.00 |
| Leica G, Summar F:2 | | 218.00 |
| Leica III B, Summar F:2 | | 248.00 |
| Leica III C, Elmar F:3.5 | $280.00 | 198.00 |
| Leica III C, Summitar F:2 | 385.00 | 284.00 |
| Leica III C, Xenon F:1.5 acc. | 462.00 | 378.00 |
| Leica FF 250 Exposure, F:3.5 | | 368.00 |
| 28mm Hektor, F:6.3, W.A. | 168.00 | 128.00 |
| 35mm Elmar, F:3.5, W.A. | 125.20 | 79.00 |
| 50mm Sonnar, F:1.5, ctd. | 204.00 | 140.00 |
| 50mm Elmar, F:3.5 | 98.00 | 43.00 |
| 50mm Summar, F:2 | 128.00 | 88.00 |
| 50mm Summitar, F:2, ctd. | 220.00 | 158.00 |
| 50mm Xenon, F:1.5 | 265.00 | 178.00 |
| 73mm Hektor, F:1.9 | 218.00 | 154.00 |
| 85mm Sonnar, F:2, cpld. | | 194.00 |
| 90mm Elmar, F:4 | 155.40 | 98.00 |
| 90mm Thambar, F:2.2 | 218.00 | 184.00 |
| 135mm Hektor, F:4.5 | 236.00 | 114.00 |
| Leitz VIII Synchronizer | 63.00 | 54.00 |
| Jen Leica-Flash | 32.50 | 24.00 |
| Leitz Erecting Finder | 87.50 | 54.00 |
| Leitz Vidom Finder | 64.00 | 43.00 |
| Sliding Copying Attach. | 45.80 | 32.00 |
| Leitz Slide Proj., 300 W. | 147.00 | 88.00 |
| Leitz VIII, Slide Proj. | | 78.00 |
| Nooky for all lenses | 70.00 | 56.00 |
| Leica Manual, latest | 5.00 | 4.00 |
| Micro IBSO Attach. | 108.00 | ......... |

### CONTAX CAMERAS & LENSES

| | NEW | LIKE NEW |
|---|---|---|
| Contax I, Tessar F:3.5 | | $ 98.00 |
| Contax II, Sonnar F:2 | | 228.00 |
| Contax III, Sonnar F:2 | | 268.00 |
| Contax III, Sonnar F:1.5 | | 392.00 |
| 28mm Tessar, F:8, W.A. | $145.00 | 118.00 |
| 35mm Biogon, F:2.8, W.A. | 298.00 | 232.00 |
| 35mm Orthometar, F:4.5 | 228.00 | 175.00 |
| 50mm Sonnar, F:1.5 | 235.00 | 168.00 |
| 50mm Sonnar F:2 | 120.00 | 58.00 |
| 85mm Triotar' F:4 | 174.00 | 132.00 |
| 85mm Sonnar, F:2 | 315.00 | 258.00 |
| 135mm Sonnar, F:4 | 224.00 | 178.00 |
| 18cm Tele Xenar F:4.5 Latest. | 198.00 | 97.50 |
| Contameter I, II | | 78.00 |

## REFLEX

| | NEW | LIKE NEW |
|---|---|---|
| Argoflex, F:4.5 ctd., case | $ 69.62 | $ 54.00 |
| Argoflex EM-F:4.5 ctd., case | 72.90 | ......... |
| Argoflex EF Synchro case | 83.25 | ......... |
| Ciroflex, F:3.5 Alphax, case | 85.48 | 63.00 |
| Ciroflex, F:3.5 Rapax, case | 107.90 | 83.00 |
| Ciroflex Alphax Synchro, case | 92.00 | ......... |
| Ciroflex Rapax Synchro, case | 122.20 | ......... |
| Exakta B Tessar, F:2.8 | | 126.00 |
| 6" Tessar 4.5 Tele for Exacta B | | 49.50 |
| 2¼x3¼ R.B. Graflex | $157.50 | $ 79.00 |
| Ikoflex I, Novar F:3.5 | 111.00 | 79.00 |
| Ikoflex I, Tess. F:3.5 ctd., case | 132.00 | ......... |
| Ikoflex III, Tessar F:2.8 | | 243.00 |
| Kodak Reflex, F:3.5, case | 137.92 | 89.50 |
| Korelle II, Tessar F:2.8 | | 143.50 |
| Rolleicord II A, F3.5 | 140.00 | 108.00 |
| Rolleicord I, F:4.5 | | 78.00 |
| Rolleiflex 4x4 cm, Tess. 3.5 | | 78.00 |
| Auto Rollei DeLuxe latest W/Xenar F3.5 ctd, case | 228.00 | ......... |
| W/Tessar F:3.5 ctd, case | 266.00 | ......... |
| Auto Rollei Tessar 3.5 | ......... | 218.00 |
| Rolleikin 35mm Attach | 38.50 | 24.00 |
| Rollei Plate Outfit | 39.35 | 27.00 |
| 3¼x4¼ Super D Graflex, Autom. Diaphr. | 244.80 | ......... |
| 4x5 Super D Graflex, F:5.6 | 259.35 | ......... |
| 3¼x4¼ Graflex B | | 69.50 |
| 4x5 Graflex D, F:4.5 | | 125.00 |

## ROLL FILM

| | NEW | LIKE NEW |
|---|---|---|
| Kodak Tourist, F:4.5 ctd, Case | $ 71.00 | ......... |
| Duo Six 20, F:3.5 RF, Latest | | $109.00 |
| Medalist I, Ektar F:3.5 | | 128.00 |
| Medalist II, Ektar F:3.5 | 297.50 | 218.00 |
| Minox, Latest, F:3.5 | | 148.00 |
| Plaubel Makina II, F:2.9 | | 98.00 |
| Plaubel Makina II S, F:2.9 | | 198.00 |
| Super Ikonta A, Xenar F:3.5 | 171.00 | 124.00 |
| Super Ikonta A, Tess., F:3.5 | 183.00 | 138.00 |
| Super Ikonta B, Tess., F:2.8 | 264.00 | 178.00 |
| Super Ikonta Bx, F:2.8 | 330.00 | 288.00 |
| Super Ikonta C Spec. Tess 3.5 | | 169.00 |
| Super Ikonta D, Tess F:4.5 | | 118.00 |
| Voigt Bessa, Skopar F:4.5 | 69.00 | ......... |
| Monte Carlo, F:3.5 | 63.75 | 47.50 |
| Zeiss Ikonta A, Tess., F:3.5 | 108.00 | 82.00 |

### PRESS-VIEW

| | NEW | LIKE NEW |
|---|---|---|
| Kardon Camera 3¼x4¼ F:4.7 | $379.50 | ......... |
| 4x5 Busch, Mod. "D" | 89.50 | ......... |
| 4x5 or 3¼x4¼ Anniversary Graphic, F:4.7, Range Finder, Gun, Adapter, Acc. | ......... | $218.00 |
| 2¼x3¼ Graphic, F:4.5 RF | 288.00 | 168.00 |
| Pacemaker Crown 23, F:4.5 | 185.15 | 136.00 |
| Pacemaker Speed 23, F:4.5 RF | 262.75 | 186.00 |
| Pacemaker Speed 34, F:4.7 RF | 245.50 | ......... |
| Pacemaker Crown 45, F:4.7 | 171.50 | ......... |
| Pacemaker Speed 45, F:4.7 RF | 248.40 | ......... |
| 5x7 Linhoff Tech. Xenar 4.5 | 375.00 | 245.00 |
| Holder for Graphic | 4.15 | 3.25 |
| 2¼x3¼ Busch, F:4.5, RF | 179.00 | 138.00 |
| 4x5 Linhoff Technika III, 6" Xenar or Heliar, F:4.5 ctd. RF. | 440.00 | ......... |
| 4x5 B&J Press, F:4.5 | 118.00 | 89.00 |
| 4x5 Graphic View, 8", F:7.7 | 207.72 | 158.00 |
| Meridian, F:4.7 Ektar, RF Gun. | 369.50 | 247.00 |
| Dormitzer Flash AC & Battery. | 221.43 | ......... |

## MOVIE

### 8mm PROJECTORS

| | NEW | LIKE NEW |
|---|---|---|
| Ampro 8, w/case | $168.00 | $132.00 |
| B&H Filmo Master 400 | 187.50 | ......... |
| B&H Picture Master 750W | 262.00 | ......... |
| DeJur 1000 Cordomatic | 159.50 | 126.00 |
| DeJur 750 | 139.50 | 104.00 |
| Fodeko 8, 750 W | 89.50 | ......... |
| Keystone R8, 500W | 74.50 | 56.00 |
| Keystone K108 | 138.50 | 104.00 |
| Kodascope 8/33 | 85.00 | ......... |
| Revere Deluxe | 120.00 | ......... |

### 16mm PROJECTORS

| | NEW | LIKE NEW |
|---|---|---|
| Ampro Imperial | $276.00 | $198.00 |
| B&H Diplomat | 273.30 | ......... |
| B&H Showmaster | 312.00 | ......... |
| Fodeko 750 Watt | 99.50 | ......... |
| Keystone K160 | 119.50 | 97.00 |
| Revere 750W, case | 142.50 | ......... |

### 8mm CAMERAS

| | NEW | LIKE NEW |
|---|---|---|
| Bolex H-8, F:1.9 | $339.00 | $238.00 |
| B&H Sportster, F:2.5 | 102.61 | |
| B&H Companion, F:2.5 | 89.83 | ......... |
| De Jur Mag. 8, F:2.5 | 127.50 | ......... |
| De Jur Mag. 8 Turret | 152.50 | ......... |
| Franklin Mag. Turret, F:2.5 | 119.50 | ......... |
| Keystone K 22, F:2.5 | 67.50 | ......... |
| Keystone K40 Mag., F:2.5 | 116.50 | ......... |
| Kodak Mag., 90, F:1.9 | 163.33 | 118.00 |
| Revere 87, F:2.5 | 77.50 | ......... |
| Revere 99 Turret, F:2.8 | 110.00 | 72.00 |
| Revere 70 Mag., F:2.8 | 127.50 | ......... |
| Revere 71 Mag., F:1.9 | 155.00 | ......... |
| Revere 60 Mag. Turret, F:2.8 | 152.50 | ......... |

### 16mm CAMERAS

| | NEW | LIKE NEW |
|---|---|---|
| B&H 70 DA Turret, F:1.9 | $307.17 | $198.00 |
| B&H Autoload, F:1.9 foc. | 214.08 | ......... |
| B&H Autoload, F:2.5 | 186.67 | ......... |
| B&H Automaster Turret, F:2.5 | 305.00 | 206.00 |
| B&H 70 DE, F:1.9 | 381.50 | ......... |
| Bolex H-16, F:1.5 | 344.00 | 242.00 |
| Cine Special, F:1.9 | | 439.00 |
| Cinklox, F:2.5 coated | 76.18 | 49.50 |
| Keystone A7, F:2.5 ctd. | 74.80 | 56.00 |
| Kodak Mag. F:1.9 | 156.67 | 138.00 |
| Revere Magazine, F:2.5 | 127.50 | ......... |
| Revere Magazine, F:1.9 | 155.00 | ......... |
| Revere Mag. Turret, F:1.9 | 187.50 | ......... |
| Zeiss Movikon, F:1.4 cpld. RF | | 450.00 |
| Victor Mod. V, F:1.5 | 221.75 | 158.00 |

### 16mm SOUND PROJECTORS

| | NEW | LIKE NEW |
|---|---|---|
| Ampro Premier 20 | $540.00 | $435.00 |
| Ampro Paramount 20 | 495.00 | ......... |
| B&H Filmo New Academy | 495.00 | ......... |
| B&H Filmo Cordomatic | 603.00 | ......... |
| Ampro Compact | 435.00 | ......... |
| Natco Professional | 289.50 | ......... |
| Revere Sound Proj. | 287.50 | ......... |
| RCA 400 | 540.00 | 375.00 |
| Victor Model 60 | 489.00 | 384.00 |
| Victor Lightweight | 375.00 | ......... |
| Moviemite | 198.50 | 156.00 |

### MISCELLANEOUS

| | NEW | LIKE NEW |
|---|---|---|
| Praktiflex 35mm Reflex camera Tessar F:2.8 & Tess. F:4.5 W.A. & Zeiss 8.5 cm Tele Lens | $329.00 | $199.00 |
| 19" Xenar F:4.5 Barrel | 189.50 | ......... |
| 20" Dogmar F:4.5 Barrel | 139.00 | ......... |
| 1" Kodak Cine Ektar F:1.4 ctd. | 233.33 | ......... |
| 1" Cine Raptar F:1.5 ctd | 92.50 | ......... |
| Angulon 9 cm W. A. Lens | 120.00 | ......... |
| Argus Slide Proj. 100 W. case | 31.85 | 24.75 |
| Argus Slide Proj. 200 case | 36.95 | ......... |
| Golde 35mm Proj., case | 64.66 | 52.00 |
| Golde Master, 2¼x2¼ | 69.00 | 52.00 |
| SVE Model AA, w/case | 62.90 | 49.00 |
| SVE Model AAA, w/case | 80.00 | 58.00 |
| Viewlux Proj. up to 2¼x2¼ | 57.20 | 43.00 |
| Quickset Jr. Tripod | 23.50 | 18.00 |

### ENLARGERS

| | NEW | LIKE NEW |
|---|---|---|
| Leitz Focomat, 1c, Latest | $168.00 | $118.00 |
| DeJur Versatile I, F:4.5 | 118.65 | 93.00 |
| DeJur Versatile II, F:4.5 | 99.00 | 79.00 |
| Elwood S2 5x7 | 80.50 | 58.00 |
| Federal 312, w/lens | 53.00 | ......... |
| Federal 269, F:6.3 | 39.50 | ......... |
| Federal 450, w/lens | 112.50 | 89.00 |
| 4x5 DeJur Prof., F:4.5 | 162.25 | 133.00 |
| Solar 4x5 Cond., F:4.5 | | 128.00 |
| Solar 120 Cond., F:4.5 | 87.18 | ......... |
| Omega D2 4x5 | 178.90 | ......... |
| Solar 5x7 | 84.59 | ......... |
| Automega E3 | 379.17 | ......... |

### EXPOSURE METERS

| | NEW | LIKE NEW |
|---|---|---|
| DeJur Lifetime | $ 32.50 | $ 25.50 |
| G.E. DW58 | 19.95 | 14.75 |
| General Electric PRI | 32.50 | ......... |
| Weston Master II | 29.67 | 21.50 |
| Norwood Director | 32.08 | ......... |

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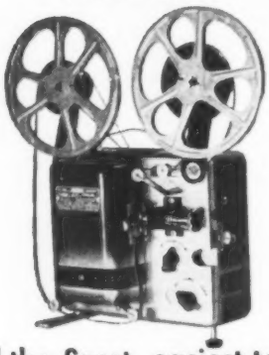

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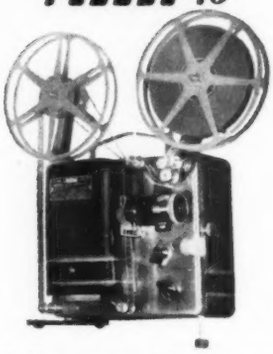

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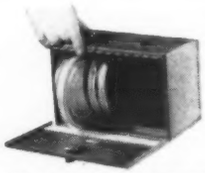

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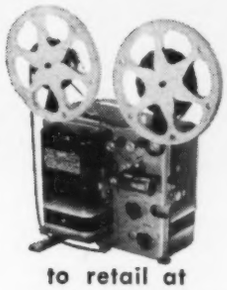

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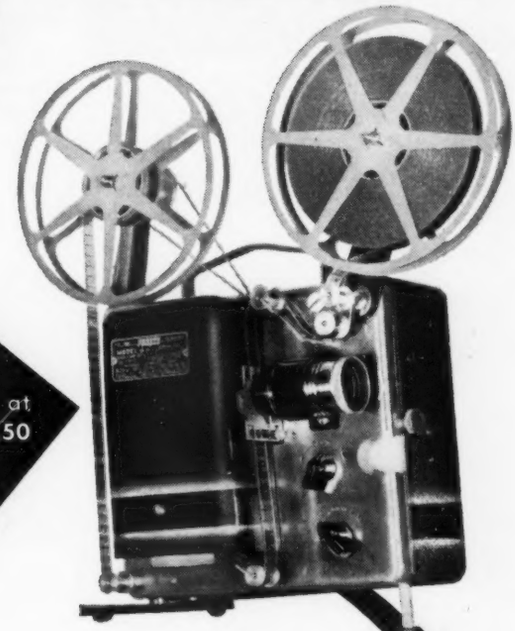

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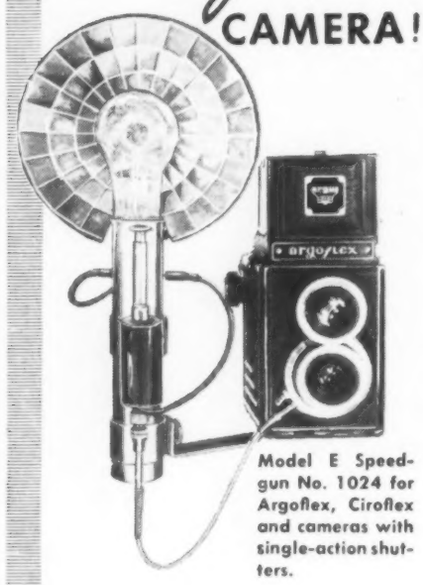


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## Karsh in Hollywood

(*Continued from page* 56)

having seen *National Velvet,* I determined, assignment or not, to photograph Elizabeth Taylor, who had played an important role in that picture.

She was twelve when she played in *National Velvet,* and fourteen when I arrived in Hollywood. One might expect a child of fourteen to be gawky and rather aggressively adolescent, but she was neither. A charmingly unspoiled girl, she often demonstrates her great love of animals by drawing and writing about them. As soon as I met her I was escorted to her room and there was introduced to her pet chipmunk. He was not exactly what I wanted.

I knew I should have to photograph the young Elizabeth with an animal of some sort, but the chipmunk did not quite seem to fill the bill. Too small, he looked a bit ratty on the groundglass. Fortunately, on the patio of the Taylor home was a frisking black and white kitten, ideal for pictures. It had turned up at the house a few days before, and whether to keep it, or what to name it, was still an undecided issue. I gave him a spur-of-the-moment name.

"Let's have Michael," I said.

"Michael?" she asked.

"Yes, Michael, the kitten."

She picked it up very tenderly, and the kitten, without a struggle, rested quietly in her arms. This was to be a picture that required more lighting than the others, for I had to bring out both the charm of the girl and the refreshing sentimentality of her feeling for the kitten. This was achieved by a high backlight on Elizabeth's hair and the careful soft modeling of her features. The kitten, being black and white, almost took care of itself.

At any rate it found itself a home, for the next morning I met Elizabeth at the MGM Studios. "The kitten is on the front seat of my car," she said. "His name is Michael Karsh Taylor."

As for the little boy who made such a deep impression on me, I didn't even know that Dean Stockwell existed until Louis B. Mayer himself told me about him.

The Stockwells lived in a California bungalow, without ostentation. Dean was only nine when I met him, and completely unaffected. So charming was he that on one occasion at the moment when I should have clicked the shutter I was too interested in watching him to remember the camera!

Now that I have returned from Hollywood I look back at my stay there with a good deal of nostalgia. It is, after all, one of the world's greatest centers not merely of photography, but of fine photography. The atmosphere is stimulating (for a short period), and I found among the group I photographed some of the most sincere and earnest of human beings. To this must be added the fact that they were so understanding and camera-wise that it was indeed a pleasure to work with them.—

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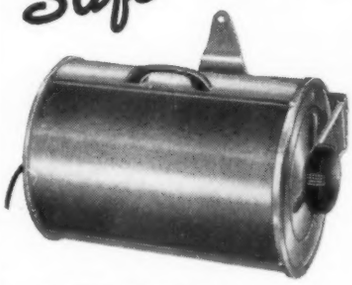

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## Test Your Flash Equipment

(*Continued from page* 143)

the awful, unalterable truth— the negative was blank.

In a frenzy he grasped the second negative, but it too was clear. The third, blank. The fourth, blank. And so the remainder. All 12 negatives that were to have been out of this world had never even entered it!

That's the unfortunate story of my friend Joe. The real tragedy however, is that the entire catastrophe could have been avoided had Joe spent but 5 minutes thinking about the problem and making one amazingly simple test.

In the first place, he could not have placed the blame on forgetfulness about having cocked the shutter or having pulled the slide of the film holder. That may happen to any of us once or twice, but not even a photographer of Joe's accomplishments will forget it 12 successive times. The film could not have been at fault, because one just doesn't get film that won't show at least some density when exposed to sufficient light. He had been very careful about placing the emulsion side up in the film holder, as he had likewise taken every precaution during the processing. The bulbs had obviously fired without causing any suspicion, and the shutter worked perfectly every time he tested it.

It was quite a mystery, but had Joe been a little more inquisitive about some of the things that went on inside his camera, he would have easily suspected the truth, namely, his flash equipment was not properly synchronized. The tip-off as to what was wrong was the fact that for the past several weeks he had been getting underexposed negatives with no apparent explanation.

Most of us are accustomed to think of synchronization tests in terms of elaborate and expensive electronic equipment. While this may hold true for the manufacturer or repair man, there is a simple test that requires nothing more than a sheet of enlarging paper and a flashbulb; the experiment takes but a few minutes to perform.

To understand the basis of the test, let us look at the middle picture on the first page of this article, which is the characteristic curve of a typical flashbulb. Notice how the bulb begins to burn from the center until it reaches the so called 'peak' or maximum illumination. Because the burning is so rapid, the central portion is still emitting light when the detonation reaches the foil at the outer extremities. Thus, for all practical purposes, we can consider the entire bulb as participating in the combustion reaction at the peak of illumination. After this, the light begins to die out, with the center clearing first.

Now, the idea of the test is simply to take a picture of the flashbulb with the very camera to which it is synchronized. Thus, when the light sensitive emulsion is developed, it will show photographically the relationship between the burning within the bulb and the action of the shutter. It will then be determined immediately whether we are getting under, over, or correct synchronization. At the top of the first page you can see the proper equipment set-up. Observe that no reflector is used, and that the flash gun is kept as far from walls and mirrors as possible, since these might reflect light back to the bulb.

Because ordinary film is so sensitive to light, a slower emulsion is used. Ordinary bromide enlarging paper is suitable and should be placed in the holder as shown too. It will naturally be developed in an ordinary paper developer.

Shutter speed should be set as fast as possible to ensure the test being made under the most adverse conditions. The last picture shows some typical results obtained, and may be used for comparison purposes. These tests were made with a 3¼x4¼ Speed Graphic; flash gun was 18 inches from the lens; shutter speed set at 1/400 second; lens opening *f*/22; enlarging paper was Velour Black, glossy, No. 3 contrast; developer Dektol, 45 sec. at 68 deg., dilution 1:2; flashbulbs used, G-E No. 11 and Wabash Press 40.

The test described in this article is believed by the author to be the simplest yet devised for checking synchronization.

If you have any occasion to take flash pictures, the confidence you will gain from the knowledge that your equipment is functioning properly is immeasurable. Today, more than ever, when film and flashbulbs are so difficult to obtain, there should be absolutely no reason why each shot does not result in perfect synchronization.—


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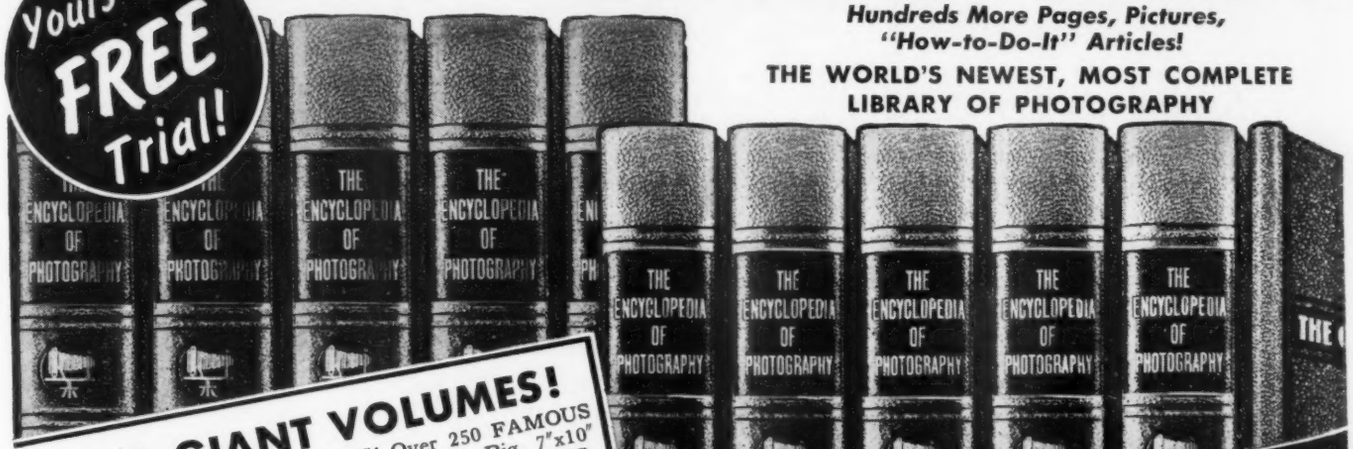


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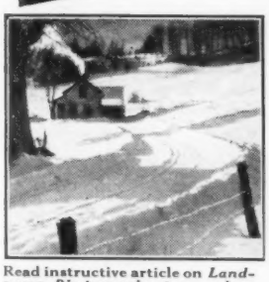

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## Henle on Color

*(Continued from page 76)*

vinced that such a goal was possible eventually in color, too. I therefore stuck to my Rolleiflex and in the winter of 1945, when I went again to Mexico, I achieved my first satisfactory results. The portrait of the young woman with the foliage at Fortian de les Fores (page 76) is an example of the outstanding quality 120 Ansco could give you from then on.

There are no filters in my possession other than a light haze filter. Otherwise, I rely entirely on my judgment, coming partly from long experience. I prefer to work in color during the early hours of the day or any time after the sun has reached its highest point. From 2 to 3 P.M. until as late as shortly before sunset I have found most satisfactory.

Light in the era of color photography becomes even more difficult to attain. It is not a question of light and shadow and composition alone anymore. Now enters the brilliance of color and the illumination of shadows, which might disturb the value of a picture. Color is often misunderstood. It does not mean just any color and as *many* different loud and shrieking color values as possible.

In my picture of the Mexican Charros (page 76) I try to show how few shades and combinations are necessary to create a very pleasant color shot. Besides this is a real "snapshot" with split-second realization of a lovely composition with even a certain suggestion of motion, when you look at the approaching horses in the background and the Charro tying his handkerchief. Of course, I could not use a tripod for this picture but an exposure of 1/50 sec. at *f*/6.3 will stop distant action and a trained hand certainly will not shake the camera. Besides, *f*/6.3 with the excellence of a 75-mm Tessar will give perfectly satisfactory depth of field as long as the subject is not *too* close to the camera. The portrait of the young woman (page 76) naturally required a tripod and long exposure, since I had to stop down to *f*/16.

The picture of the Waikiki Beach (page 76) is another "snapshot." Here, too, the scene was changing from second to second. The people moved, the white surf came in with a broad ribbon of white foam, then retracted rather colorlessly. Only the speedy Rolleiflex can capture such a scene in all its true charm of the very moment, without loud shouts of "hold it," because any larger size camera would have necessitated a long exposure and rather tedious preparations for a result which would have looked artificial and false.

To illustrate still another of my selections of "light" I have chosen my picture of the *Bahama Beauty* (page 75) for reproduction. You will see from the long shadows that it was taken late in the afternoon. Once again—no filter! But lots of sand on all sides acting as a natural reflector without spoiling the beauty of deep shadows. To me it seems a strange argument that detail in the shadows will get lost in reproduction and that one should use fill-in flash and bright

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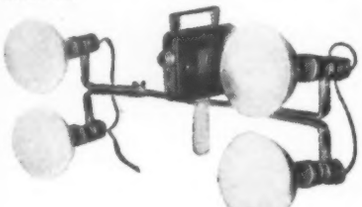

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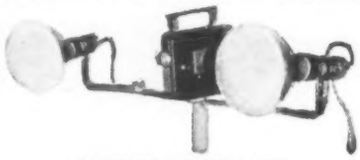

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silver reflectors. Here again let us look at the results, which will make a long discussion superfluous. Just imagine the *Bahama Beauty* and Mexican portrait taken with a fill-in flash or artificial reflection! Both these pictures were taken from a tripod. I would say that I use a tripod for half of my color picture. As soon as I approach an exposure of 1/25 second, the greatest possible steadiness is desirable, because the slightest movement will spoil a picture once it is blown up to the page size of a magazine.

One of the major difficulties in dealing with color is that the photographer is faced with too much color in natural scenes. One of his most difficult tasks is to use the camera as an instrument of choice. He must refine the scene, pick and choose till he finds a harmonious combination of colors. For that reason, I am particularly happy with the picture taken at the Pyramid of the Sun in Mexico (page 77). It demonstrates color at its simplest. There is only a small spot of pink and green to break the otherwise almost monotonous scale of colors. The pyramids lay under a merciless sun on a dusty plateau. Naturally, there were no flowers in this semi-desert region—so I had wrapped the flowers in wet newspapers and brought them from Mexico City. Once again, I blessed the Rolleiflex for her ability to take color, for it would have been very tough to carry heavy equipment to this location when it was well above 100 degrees in the shade. There was lots of reflected light on this location, and the exposure was *f*/12.5 at 1/25 second.

The picture of the smart fishing outfit (page 76) could have been carefully composed on a wharf with bigger equipment, but again I was happier with my small camera—for the gangplank on which my model was sitting was moving up and down with the gentle waves. There was no question of long exposure—1/50 second was the longest I dared. That still gave me a stop well above *f*/7—and with the Rollei, that means a very decent depth of field.

The ultimate success of my 2¼x2¼ pictures depends upon one more very important factor. That is processing, which unfortunately, is out of my control because my darkroom is not equipped to handle it adequately. Color processing requires perfect thermostatic control of temperatures. All my work therefore, is at present done by commercial laboratories, which do a fine job. But eventually I will control my pictures even in this important phase because I feel that processing is a "must" for every creative photographer. Within a few years this step should be just as much a matter of routine as for the editor to look at 2¼x 2¼ transparencies and for the printers to reproduce them effectively as they now execute illustrations from 4x5 and 8x10-inch transparencies.—

[*Note: The author mentions the Rolleiflex camera and Ansco Color roll film, since these are the tools with which he is familiar. Most of his observations will apply to any fine camera which will take the available sizes of Ansco Color, Ektachrome, or Kodachrome film.*—Ed.]

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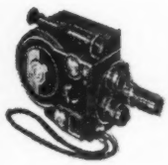

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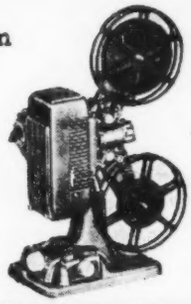

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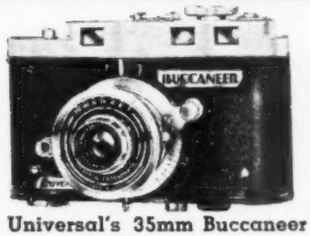


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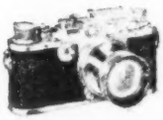

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# A Lesson in Glamour

(*Continued from page* 60)

slide. Then you say, "That's fine. Now let's go on to the next pose." It works!

Another important factor along this line is the attitude of the photographer. There's a well worn and completely erroneous expression that represents a popular misconception in regard to this. You often have heard the saying that, to a photographer a model might just as well be a block of wood. Get that idea out of your mind because it's the bunk! If a photographer regards a model as a block of wood, she won't look like much more than that in the finished print.

As a matter of fact, during a glamour sitting, a good photographer should actually be a little in love with the model. Let me quickly qualify that statement because it sounds strange, but there is sound psychological reasoning behind it. Every girl has the idea that to some man she is completely irresistible.

The photographer, then, during the taking of the photograph, must put himself in the position of the man who loves or will love the model and see her through his eyes. That doesn't mean that he makes wolf eyes at the model and his heart doesn't have to pick up a single beat. It just means that there is a brief emotional sympathy between photographer and model.

I have attempted to give you here a few tips that have helped me make my glamour pictures successful . . . and I trust I have proved to you (I know I have proved it to my amateur friend George Faraghan) that shooting glamour is not by any means a matter of fancy props and expensive lighting equipment. The key factor here, as most always is the case, is the photographer—that thinking, clever, ingenious, get-around-the-obstacles man behind the camera who is *you*.—

**Glamour photographer** Michael Denning dramatizes two categories of models. The one above is called "Touch me and I'll scream" and, Denning says, is definitely not the type of model for glamour shots. The shot below is titled "Ain't I glamorous!" and illustrates the type of model who takes pleasure in her work and, consequently, will be a good glamour model.

**Hands do not show** in an ordinary head-and-shoulders glamour shot, but they are important. Their placement determines the position of the trunk and shoulders. These three basic variations were used by Denning and Faraghan; the white outlines show how the final prints were cropped. In the pose to the left, Joan is leaning forward with her hands resting lightly across her knees. Pose at center looks slightly awkward but when cropped gives a delightful result. Extension of the arms not only softens the shoulder line, but also has a tendency to pull in an unruly double chin, if any. In the pose at right, the photographer again asked the model to extend her left hand below her knee. Thus her left shoulder was dropped and the line softened—in a much more natural manner than if he had simply told her to drop her left shoulder a bit.

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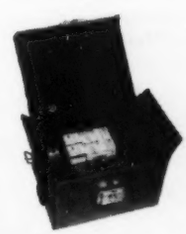

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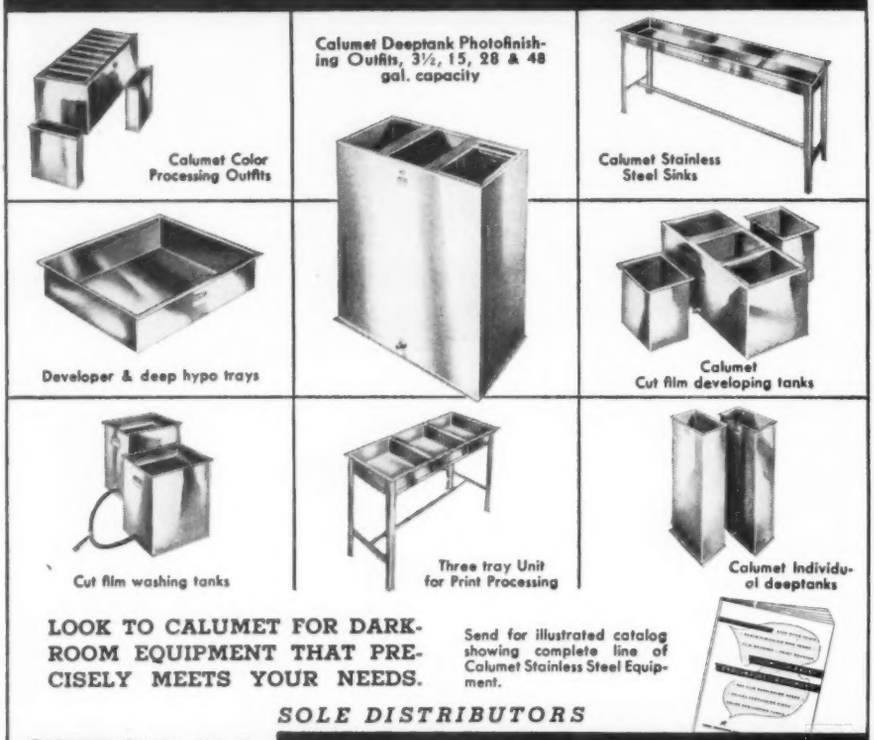


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## Notes on the Picture Section

(*Continued from page* 148)

used a 4x5 Crown View camera, Type B Kodachrome, an 85B filter, and an exposure of 1/50 second at *f*/8.

### PAGE 107

Clarence John Laughlin, the author of "Ghosts Along the Mississippi," captured the scene reproduced on this page, and titled *Enchanted Tree*. Laughlin found the setting on Madewood Plantation, Louisiana, and photographed it with a Brand View camera, using Ansco Isopan film, an exposure of 1/5 second at *f*/22, and a medium yellow filter.

### PAGE 108

*Dawn* is the work of Axel Bahnsen, well known picture-maker of Yellow Springs, Ohio. The model's name is Dawn Bass, and the print was made as part of a demonstration in creating ideas for his photographic class. Bahnsen used a Graphic 5x7 studio camera, Kodak Portrait Pan film, and an exposure of 1/5 second at *f*/11 with studio lighting.

### PAGE 109

Arthur Rothstein has titled his study, *Portrait of an Artist As a Young Man*. He used a 3¼x4¼ Speed Graphic, Kodak Panatomic-X film, two flashbulbs, and an exposure of 1/50 second at *f*/11.

### PAGE 110

Two aspects of similar subject matter appear on this page. The first scene is by Anton Bruehl, and appeared in his book on Mexico. He used a 4x5 Graphic, Ilford film, and an exposure of 1/10 second at *f*/22. The second photographer represented here is Walter Engel. His problem was to dramatize a pair of hands and express the idea of one who is offering his services to the onlooker. In his scene the hands were to be the predominant part of the illustration. To achieve this effect Engel used three baby spots and one floodlamp, using two of the spots to backlight the hands. His exposure, on Kodak Panchro-Press Type B film, was 1/5 second at *f*/16.

### PAGE 111

Dick Wolters is a staff photographer on *Science Illustrated*, and examples of his imaginative work may be found in almost every issue of that publication. This particular scene was made at the New York Institute for the Blind as part of a photographic project on Braille. Exposures of the pair of hands were made fifteen seconds apart, showing how far the fingers travel in that interval of time. Wolters used a 2¼x2¼ Rolleiflex, Kodak Plus-X film, and an exposure of ½ second at *f*/22 with two spotlights for illumination.

### PAGE 112

Eliot Elisofon's portrait of Julio de Diego was made at Woodstock, New York, using a Linhof camera and Kodak Super-XX film. Elisofon's exposure was by meter.

### PAGE 113

Joe Scherschel made *Right Cross* in the Milwaukee, Wis., Auditorium, during a fast preliminary bout. Three electronic flash units (SR models) were used, placed on corner posts of the ring. The shot was made with a 4x5 Speed Graphic on fast panchromatic film, at *f*/11.

This odd print is the work of William Karsten, and was made in a Greenwich Village studio. Karsten used a Rolleiflex, one flash on camera, and one placed low and off camera. The exposure, with Kodak Super-XX film, was 1/100 second at *f*/22.

### PAGE 114

*Salvage of the Nautilus* off Cape Hatteras is the work of Fritz Henle, who found that the only way to get this picture was to strip and walk into the surf, holding his camera high above his head. The exposure was 1/250 second at *f*/8, with Ansco Supreme film.

### PAGE 115

Peter James Samerjan, a Los Angeles photographic luminary, caught Janet Brett in a liquid and laughing moment. The setting is Paradise Cove on the California coast. Samerjan used a 5x7 view camera equipped with a 4x5 back, Kodak Super-XX film, and an

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exposure of 1/200 second at *f*/11, with flash fill-in to lighten the shadows.

## CAMERA THROUGH THE YEAR

### PAGES 116-117

*Vermont Village*, David Corson's winter portrait of Stowe, Vt., was made with a 4x5 Speed Graphic camera with 6½-inch Zeiss Tessar lens. His exposure was 1/100 second at *f*/22 on Ansco Superpan Press film, using a medium yellow filter.

### PAGES 118-119

*Jump Turn* is a typical example of the work of Ray Atkeson, who is among the finest of American winter sports photographers. He used a 4x5 Speed Graphic, Kodak Super-XX film, a medium yellow filter, and an exposure of 1/680 second at *f*/11.

### PAGES 120-121

*Solitude* was made by Ro Capotosto on a night when rain was pouring down and there were no passers-by. The photographer held an umbrella over camera and tripod, occasionally deserting this shelter to climb a near-by tree and adjust extension flash units. Both he and the model, his brother, caught colds—but they felt the picture achieved was worth it. Capotosto used a 4x5 Speed Graphic, Kodak Portrait Pan film, a 20-second exposure at *f*/11, and No. 11 flashbulbs mounted on a tree to the right of the camera for auxiliary illumination.

### PAGES 122-123

*Day in Spring* has as its setting Rittenhouse Square in Philadelphia. Herbert Lanks of Jenkintown, Pa., made the picture with a Kodak Medalist camera, using Kodak Super-XX film and a medium yellow filter. His exposure was 1/50 second at *f*/11.

### PAGES 124-125

*Father and Son* was made by Johnny Austad, young Chicago photographer, in Sacramento, Calif., while on a recent trip to that city. His camera was a 4x5 Speed Graphic, his film Kodak Super Panchro-Press, Type B. The exposure was 1/25 second at *f*/16.

### PAGES 126-127

*Romance*, by Harold M. Lambert, is a true-to-life scene photographed in suburban Philadelphia. He used a Model B Graflex, Kodak Super-XX film, and an exposure of 1/50 second at *f*/11.

### PAGES 128-129

*Sea Skis* was photographed by Richard Pope of Winter Haven, Florida, resort photographer who specializes in water sports and beach shots. His exposure was 1/500 second at *f*/11, using a 2¼x2¼ Rolleiflex camera loaded with Ansco Supreme film.

### PAGES 130-131

*Pastoral* is the work of Ward Allen Howe of New York City. His photograph was made with a Vigilant 620, using an exposure of 1/100 second at *f*/11 on Kodak Super-XX film with a medium yellow filter.

### PAGES 132-133

*Coming Through* was caught during the All Stars-Chicago Cardinals football game at Chicago's Soldier Field. Chester Gabrysiak, staff photographer for the *Chicago Tribune*, used a 4x5 Speed Graphic, Kodak Super Panchro-Press, Type B, and an exposure of 1/200 second at *f*/8.

### PAGES 134-135

*Autumn Scene* is another print by David Corson, who also made the picture at the start of this section. He used a 4x5 Speed Graphic fitted with 6½-inch Zeiss Tessar lens and an exposure of 1/50 second at *f*/22 on Ansco Superpan Press film with a medium yellow filter. The scene of this picture is in Kennebunkport, Me.

### PAGES 136-137

*Night Lights* has won several camera club awards for its maker, Walter Stahl of New York City. The photographer used a 2¼x2¼ Rolleiflex and Kodak Plus-X film. His exposure was 4 minutes at *f*/5.6.

### PAGE 138

*Holiday Vigil* was made by Phil Roettinger of Port Washington, N. Y., whose work has appeared in recent issues of this magazine. The model is Kathleen Kelly. He used a Rolleiflex and Kodak Super-XX film. The exposure was 1/100 second at *f*/22 with one flashbulb at the camera and a second one on an extension placed in the fireplace.

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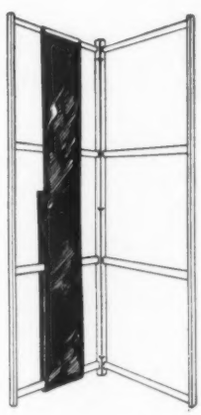

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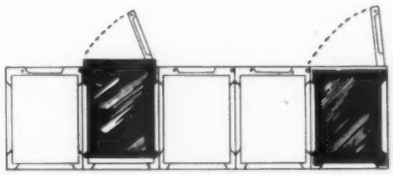

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## Animate Your Tabletops

(*Continued from page* 73)

the characters or some sort of running commentary.

For example, let's take the problem you may have while trying to prop a figure in place so that it will stay in one position without tumbling over. Fumbly fingers seem to make the tiny figure as temperamental as a prima donna. It is a good opportunity to create a panel of pictures telling the tale of a tabletop who didn't want to pose.

First of all, have firmly in mind the story you want to tell. Write down the sequences before you set up your camera equipment. Your jotted notes will help to prompt your memory as you go through the mechanics of taking the pictures. To emphasize the smallness of the figure, protrude a hand into the scene. It will give infinitely more life to an otherwise static setting. Remember that small movements of the hand which will be invisible to the eye will very definitely record on the film. Use at least 1/100 second. In this set of photos a No. 5 flashbulb was used in place of a spotlight. This allowed an exposure of 1/400 at *f*/32.

After you have made the prints, arrange them in their proper order and let someone else look them over. If he readily grasps the story, you can consider your sequence a success. Captioning each picture, of course, will give an added punch to the story.

What to do with them after they are made? Add them to your album. They will lend variety to the pages of vacation shots, family recordings, or baby pictures. Tabletops have an infinite variety of applications. They can be made into Christmas or birthday cards, or they can reflect incidents which happen in your household. For instance—the way Baby looks when Mother washes his face, or caricatures of Big Sister and her Date. The next time your dog chases the postman, make a tabletop of a dog chasing the postman, with yourself standing on the front porch biting your fingernails. Label it on the bottom "We're Awfully Sorry!" and give it to him the next time he makes his rounds. Who knows? It may save you a law-suit!—

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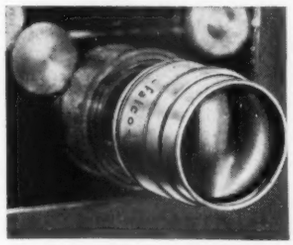

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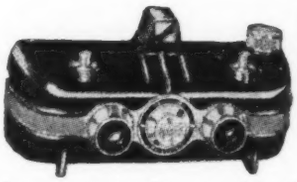

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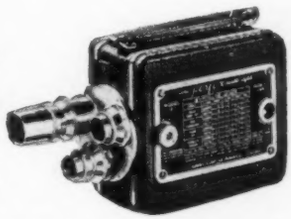

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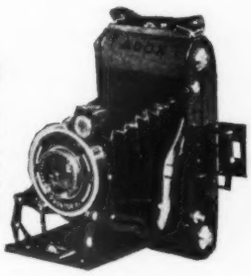

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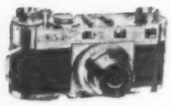

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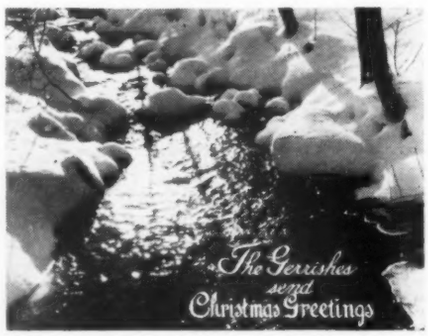
# Christmas Greetings with Your Camera

(*Continued from page* 80)

For those who would like to try their hand at a greeting card in pictures, without too much time or trouble, there are a number of simple forms in which this may be accomplished. Many photographic shops and drug stores carry ready-made Christmas or New Year's negatives which can be combined with a picture from one's own file to create a simple but effective greeting card. Another type of simple card can be just a contact print from the photographer's own file, edged with an adhesive tape in a Christmas design, and signed with the name of the sender. Reproduced on pages 80 and 81 are prize-winning entries in last year's POPULAR PHOTOGRAPHY Christmas Card Contest, many of which have made use of the more simple types of card-creating techniques.

A brief study of these, plus just a




**The lovely** snow-clad streamside which makes up the Christmas card sent out to friends by the H. E. Gerrishes, Hartford, Connecticut, is part of a print made early in the morning after a heavy snow fall. The original photograph was a prize-winner in a calendar-picture contest.

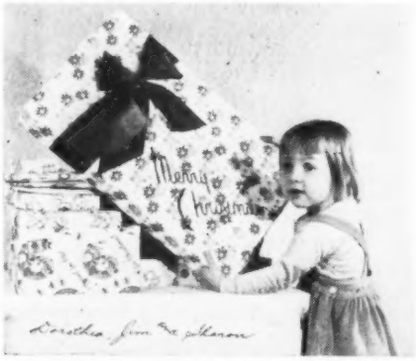
few minutes' thought on your own part should certainly solve the problem of decision as to the type and complexity of the card you'd like to send to your friends. Don't take too long to make up your mind, however, for the Christmas rush starts early, and the post offices will be packed with holiday mail. It's a better effect to have your cards arrive before Christmas.

To help you plan your photographic Christmas card, we'd like to tell you something about the ten winning entries in last year's contest. The photographers who created these cards sent us their stories, and it's easy to see that, for them, making their greetings was an enjoyable photographic project.

*Take the Hoffmans of Brooklyn, New York*, for example. Their card was made by taking a picture of their baby, Glenn Edward, and enlarging the print to an 8x10. The photograph of a Christmas tree ornament was enlarged, cut out, and pasted onto the child's portrait. A convex mirror was then used to make a miniature self portrait of Hoffman and his wife, and this print was in turn pasted onto the tree ornament. The greeting and signature were hand lettered with showcard color, and the result copied. Finished prints were enlargements from this negative.

*Lewis Trapp of Columbus, Ohio*, made his card in the form of a booklet. A shot of a graduate overprinted with the words "Full Measure" formed the cover, while inside pages contained photographs of the members of his family, mounted behind cutouts of the letters T-R-A-P-P-S. All negatives were assembled in their proper order and printed in one operation, with care exercised to obtain proper density and contrast in the various films to insure prints of equal values.

*John Calkins of South Lyon, Michigan*, produced an unusual card with little difficulty. He took a photograph which he




**James L. Ramsell** of Nutley, N. J., designed this Christmas card with the idea of simplifying the photographic processing. His daughter, Sharon Ann, served as the model, a blanket made up the background, and the greeting was lettered directly upon the wrapping of the package.

had made of Silver Lake, Michigan, cropped its margins to the edge of the print, and then placed it on a piece of old burlap sacking which had been stretched over a sheet of plywood. After this was done, Calkins wrote his greeting and signature, using wool yarn and fine white thread. This setup was then re-photographed and the final cards enlarged from this on a silk finish paper. The results were excellent, as seen on page 80.

*The Curcurus of Ferndale, Michigan*, made their card by the paste-up and copy method. A free-hand sketch was first made of the general idea, and then a whirling record was shot just as the pick-up arm came down on the record. Each of the family members was then photographed in a different pose on the floor, taking care to shoot them at the same angle as the record picture and with the same angle of lighting. Cutouts of these were then pasted on an enlargement of the record, along with a piece of Christmas wrapping paper to overlay the center post of the record player. Lettering was cut out of old newspapers and pasted down, and then the paste-up was re-photographed for a final negative from which the card was made.

*Frank B. Pomeroy of Coulee Dam, Washington*, created a simple but extremely effective card of the folder type. A portrait of his daughter appeared inside the booklet, the cover of which consisted of the words "Merry Christmas." The greeting had been traced in the snow with a finger, then decorated with

FOR A

# Happy Christmas

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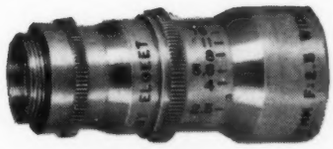

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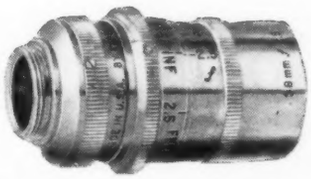

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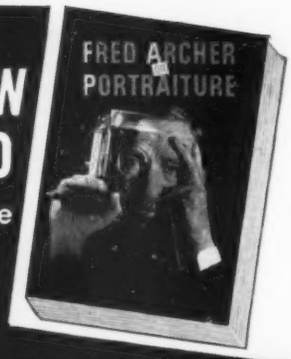


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a few cedar branches, and in effective simplicity was one of the most striking received during the entire period of the contest. A touch of color was added to the card by the use of Christmas-decorated cellulose tape placed on two edges of the card and along one side of the envelope.

*The E. R. Wades of the Bronx, New York,* made three negatives and combined them for their Christmas card. The three prints which were cut out to form the card were pasted onto a sheet of paper that had been flashed to a uniform gray tone under the enlarger lamp. A final negative was made from this composite.

The only difficulty experienced by the Wades was the cutting out of the component parts of the scene. Edges were cut on the bias or bevel, so that white lines would not show. A spotting dye was used to cover any edges which still were apparent.

*The tabletop produced by the Blacks of Minneapolis, Minn.,* required a total expenditure of only $5.65. The materials were obtained in a local variety store and ran to only sixty cents in cost. A gray card was used for the sky, a 100-watt spotlight served to backlight the scene, and a 60-watt bulb in an ordinary desk lamp served to illuminate the shadows quite capably.

Greetings and signature had been copied on Kodalith film and were printed on the cards after the tabletop scene had first been projected on them. Total work time involved ran to only a few evenings of pleasant work.

*Robert H. Strietmann of Cincinnati, Ohio,* forwarded a clever and entertaining Christmas card which employed marionettes as its central theme. The figures were photographed against a painted backdrop, and illuminated by two floodlamps and one spotlight. Poster letters were used to spell out a greeting, and

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Put us on your Christmas card list again this year. We will pay $5.00 each for the best ten cards received on or before January 3, 1949. Winners will be announced in the March issue, and prize-winning cards will be kept on hand for future publication. Send your card entry to the Christmas Card Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Avenue, Chicago 1, Illinois.

Prize-winning Christmas Cards in our 1948 Contest may be found on pages 80 and 81.

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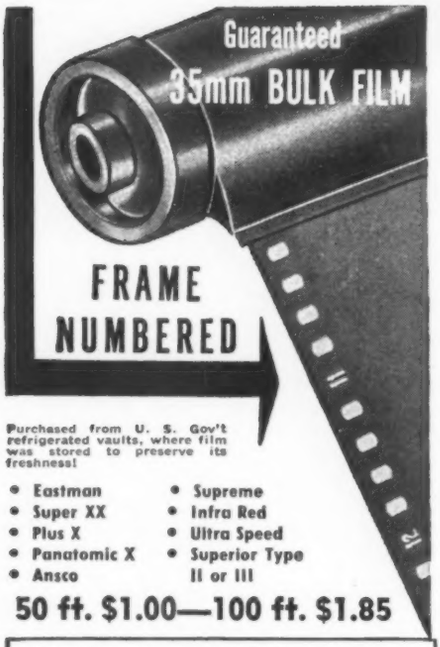


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were held upright by thumbtacks which had been placed below the paper flooring. This is an excellent example of the one-step card which requires little involved or time-consuming effort.

*The Gerrishes of Hartford, Connecticut,* mailed to their friends a simple yet effective card which had been made from a portion of a prize-winning negative. The original photograph, titled "Sunnybrook," was made with a Rolleiflex, Ansco Supreme film, and a light yellow filter.

*Still another simple,* but unusually appealing card was that one created by the Ramsells of Nutley, New Jersey. Their daughter, Sharon Ann, served as model for the greeting, while background problems were simplified by the use of a blanket. When conceiving the idea for this card, a prerequisite was that the over-all process required must be as simple as possible, yet portray an effective greeting. As can be seen, the finished card fulfills the requirements effectively without losing its simplicity.

These stories, and the reproductions of the prize-winning photographic greetings, may well give you some suggestions or ideas which you can put to use in your creation of a Christmas card for 1948. I hope that you'll remember to send us one, too, as an entry in our contest this year, details of which are given in the announcement at the bottom of page 176, this issue.—

## Photographer Takes A Trade Mark

(*Continued from page* 79)

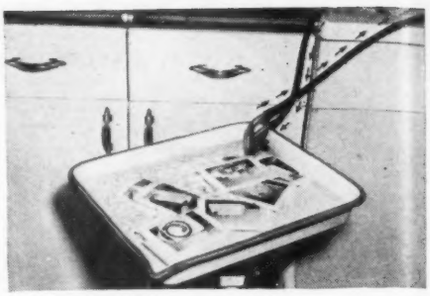
thing himself. He believes that it is the only way for him to instill his personality into his photography. "I make mistakes," Blumenfeld says, "but therein lies charm."

Here, then, is one of our most famous contemporary photographers, and a master in the field of photographing beautiful women with and without exquisite costumes.

Blumenfeld, who has made extensive use of solarization, reticulation, and negative-positive combinations, continually employs innovations in technique, utilizes imaginative ideas—and is continually inserting his beloved chair in his illustrations.

Of his "Nude on Wire Chair," Blumenfeld said, "I made this picture because I like the chair, and I like women, and I like abstractions." Going on, he added, "Abstraction means bringing something down to the essence. I tried to simplify the sum of possibilities to a minimum. I eliminate, by optics, the head and arms of this beautiful girl so that only part of her body remains. The parts remaining correspond to parts of the chair. The forms of the chair are exactly the reverse of the forms of the body. The girl's legs follow the lines of the chair's legs. But let the photograph speak for itself."

And when asked to state his general attitude towards photography, said Blumenfeld, "That is just like asking a married man, 'Would you state in a few words, your general attitude towards your wife.' "—*Maurice Fisher.*

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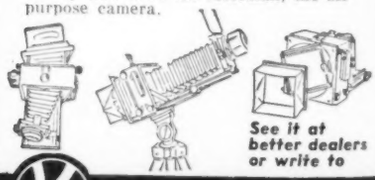

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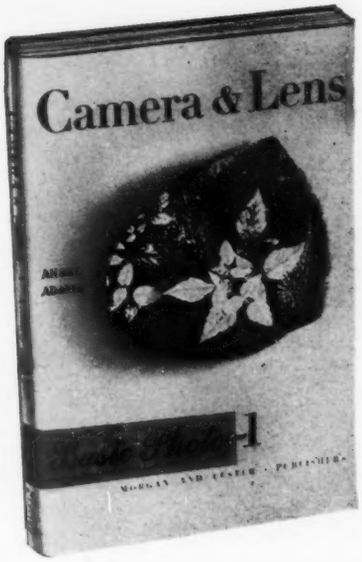

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# Setting the Mood for CHRISTMAS

***Establish a Yule theme in your movies with the use of snow shots, night scenes, and window wreaths***

Photographs and text by
**JAY A. SMITH**

COMES Christmas time, *the* holiday of the year, everyone is happy and gay, families are united, and the spirit of the season is everywhere!

Naturally you, as a cinematographer, wish to record as much of your celebration as you can.

But listen, bud, you've got to have a little something more than just movies of this person and that relative looking into the camera. You've got to have something to give your show a punch; you've got to *make* a little story if you are going to like your own movies—or better, if you are going to be proud of them!

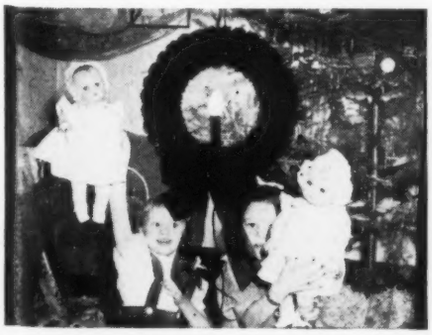
To achieve punch, you might try to establish a Christmasy mood, so to speak.

Now, what is the first thought when you think of Christmas? Presents! Yes, but let's try something else. What are the second and third thoughts when you say "Christmas"? Well, they might be "Christmas Eve," and "White Christmas." Now, by using these two ideas, namely, night and snow, you can say *"Christmas!"* in big neon letters, but yet in a subtle way, if you get what I mean.

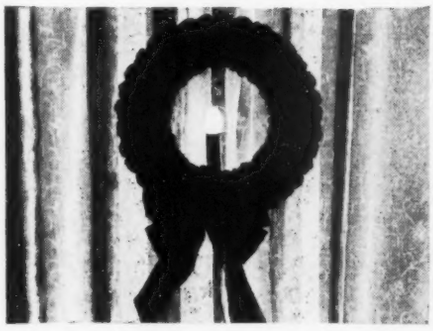
First, some generalities. You don't have to take your snowy night movies on Christmas Eve. As you know, you probably won't get the chance, because of balmy or snow free weather beginning about December 20 and lasting until January 2. So be prepared, and when the big snow comes, photograph it then. Also, it doesn't have to be snowing. Actually, the flakes won't show much, and you won't have danger of damage from falling snow to your equipment if you await the pause after the downfall. You may want to load with black-and-white film. This film may be obtained with higher film speeds (speeds up to Tungs-

(*Continued on page* 200)

**Scenes** of wreaths serve as excellent devices for opening and closing holiday movies. Here the author shoots a wreath illuminated by its own light and with back light on lacy curtains. The shot he made is shown below, center. Kibitzers are his daughters.



**Here** a wreath is used against a Yule home setting. Interior light is balanced.



**Floods** backlight the curtains. This is the scene shown being made in top photo.

**A shot** of the house is a must. Turn on interior lights, use a flood on the porch.

# Ideas for Your HOME THEATER

By MATTHEW BREYER

***Make your movie presentations doubly effective by giving your audience the enhanced atmosphere of a home theater***

VERITABLY thousands upon thousands of dollars are spent yearly by theater managers in order to increase the attendance of their audiences. Since theater managers do not produce the films they present, their primary interest is in the manner of presentation of their film fare. Too many home movie filmers neglect this phase of home movies, and direct their talents solely towards the taking end of this fascinating hobby. The proof of the pudding is in the eating, and if you can spice your showing with the necessary atmosphere, your efforts will be ever so much more appreciated by those who view them. Looking at the situation from a psychological point of view, people like to feel as though they are getting something for nothing. If they are shown films in an atmosphere which is akin to that of a professional movie house, with the main difference being only in the fact that they don't have to pay the admission fee, they feel as though they have been let in on something special, and become very receptive to whatever you have to offer in the line of cinematic diversion.

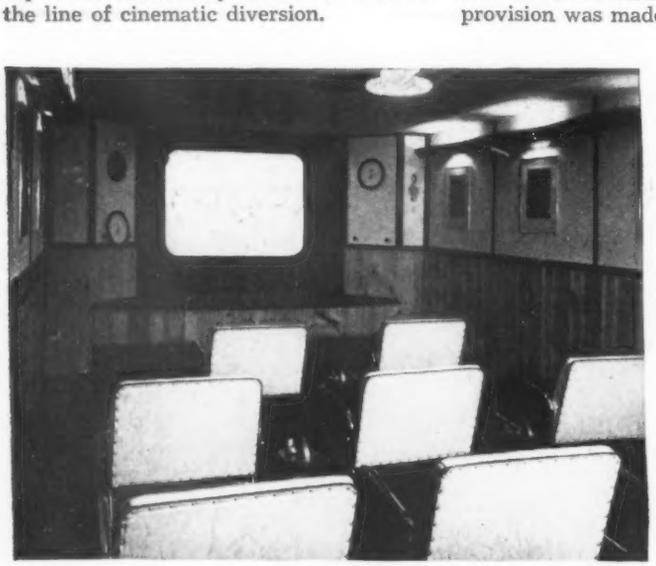
If the persons who view your cinematic triumphs do not happen to be movie makers like yourself, they will not be too interested in knowing whether you spent $200, or $600 for that super projector you use. However, they will marvel at your showmanship if you resort to obvious means for their visual pleasure. Under this heading comes pleasing lighting with an eye towards colorful effects, comfortable seating, and in general, a feeling of good taste.

The theater which is described and illustrated here is considered as much a part of my movie equipment as either projector or camera, possibly a little more so, since as was pointed out before, the proof of the pudding is in the eating.

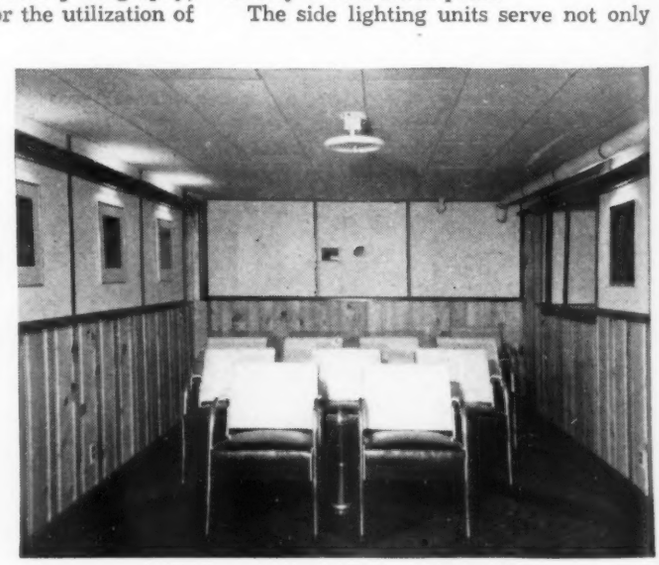
The construction cost of this theater was no more than that expended for a good 16 mm sound projector, and has more than paid for itself with many hours of visual enjoyment.

The plans for construction were formulated with the main objective being the exhibition of films. However, since I also am interested in still photography, provision was made for the utilization of the room as a small studio and print exhibition room. In regards to using the room as a studio, two double base plugs were placed slightly off center towards the far end of the room, one on each side wall. They are wired to separate circuits, so that as many as six flood bulbs can be used at one time without fear of blowing a fuse. The photo frames on the walls were made of aluminum stripping which is sold in most hardware stores as a border for kitchen table linoleum. Fortunately, the width from the nail base to the outside border of the stripping is sufficient to hold the standard 16"x20" photo mount with a glass cover. In mounting the frames, it was arranged so that the prints could be changed readily. This was done by nailing the bottom strip and a single side strip to a wooden frame on the wall. The unnailed top and side strip fit snugly around the mounted print and glass cover, and can be easily removed when it is desired to change the print display. The wood nailing frame has an outside diameter of 16"x20", and is hidden by the mounted print.

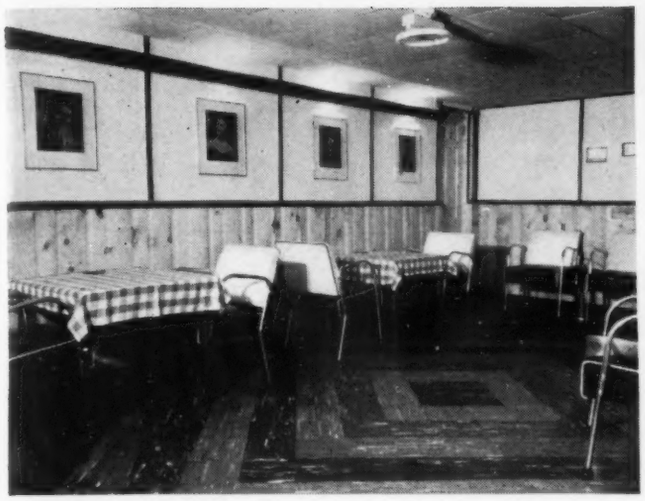
The side lighting units serve not only



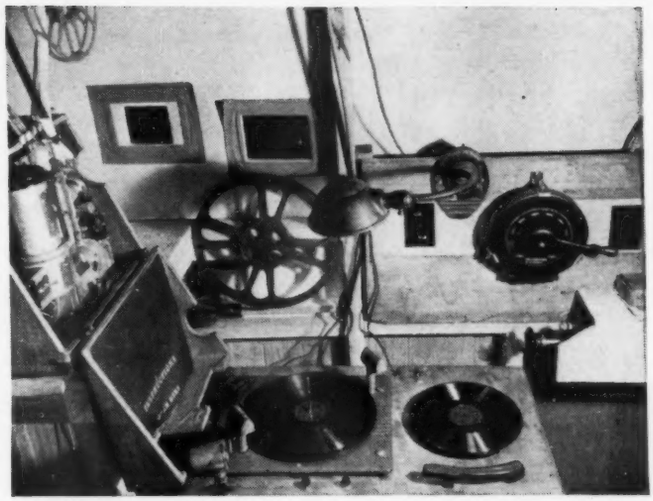
**General view** of the theater area facing the stage illustrates the showmanship that can be employed to exhibit your films. Cost of this installation about matches that of a good 16-mm sound projector, and paid for itself with many hours of visual enjoyment.



**View from the stage** shows a good seating arrangement for small audiences. A door at the extreme right rear leads to the small refreshment bar which is recessed into the unfinished portion of the basement; everything adds up to more visual pleasure.



**Alternate seating plan** shows how the theater can be converted for general recreation and parties. The circular fluorescent fixture in the ceiling provides even light for the whole room whose asphalt tile floor, in a radiating diamond design, enhances the beauty.



**Working area** of the projection booth is more than ample for one person to manipulate the projector, handle the dual turntable and microphone, and also all the light controls, without getting out of the range of the viewing window which is set left of center.

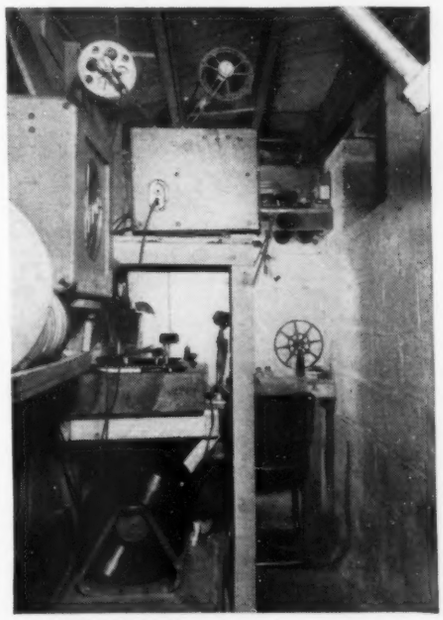
as a general indirect lighting for the room, but also do the job of direct illumination on the mounted prints. This was accomplished by setting tubular bulbs in a wooden trough, and then cutting a hole in the bottom of the trough under each bulb, which previously had been spaced so that each one would be centered over an individual print. These lights have been rheostated so that they can be gradually dimmed when a movie is about to be shown. The effect gained by this system is quite effective and interesting, as both lights and photographs fade simultaneously. Fading of the lights also serves to notify guests that the movie is about to be shown, and they will not be caught in sudden darkness.

Overhead lighting is used for the stage. This source of lighting was used in preference to footlighting in order to do away with unnecessary protuberances on the stage. The stage lights, like the side lights, are also rheostated, but independently of each other, so that they can be dimmed separately. Red and blue lights are used for the stage (and these seem to be standards for professional movie houses). The bulbs are so spaced that the intensity of the red bulbs does not overcome the effect of the single blue bulb which I have placed in the center.

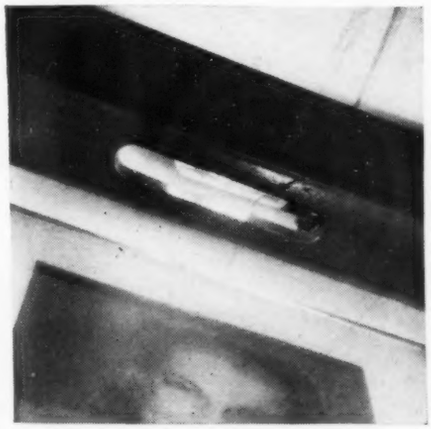
Aside from the stage and side lights, there is one circular fluorescent light fixture inserted above the center of the room. This light is brought into use when the room is desired for general recreation, such as reading and small parties. This fixture provides a strong and fairly even light over the entire room area. A single light is set above the small vestibule at the base of the staircase leading to the projection room. The switch for this light is at the head of the stairs; however, another switch controls it from the projection booth. All lighting in the theater is controlled from a master panel set in the projection booth.

Due to the original construction of the basement, it was necessary to place the stage and screen near the main entrance to the projection room. This was done so that several overhanging pipes would be enclosed in the projection booth instead of appearing as eye sores in the theater area. The main setback of this arrangement was that latecomers would

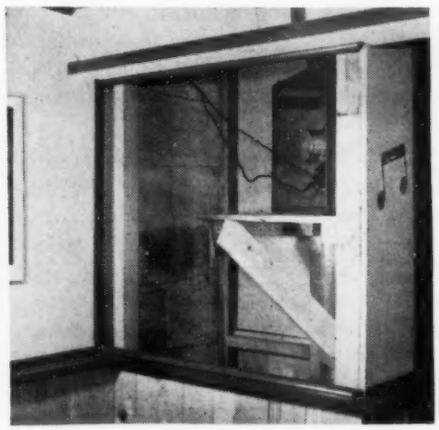
(*Continued on page* 186)



**The monitor speaker** can be seen in the upper left foreground and the editing table in the rear, in this view of the projection room which measure 3½ x 11 feet.



**Semi-indirect lighting** in theater area is accomplished with eight 25-watt tubular lamps centered over mounted prints, and placed in open-top wooden troughs.



**Vestibule wall,** with the sliding panel removed, shows the placement of the sound speaker within. To assure correct layout, plans must be checked for errors.

**Loudspeaker,** located slightly below the top of the screen, and a trifle to the left facing the audience, has an ornamental protective cover when not in use.

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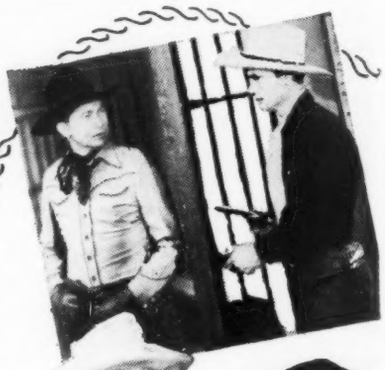

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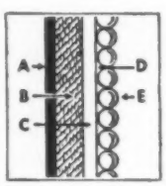


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distract the attention of those already seated by temporarily obstructing their view of the screen. This problem was overcome by arranging for a rear entrance to the projection room. As this entrance is quite round about, it is used only when a film is in the process of being screened.

The screen was made of a large piece of wallboard. The picture area presented no problem—it simply was given several coats of flat white paint which proved quite suitable for such a small projection throw. The outside area of the screen was painted with flat black paint, but upon drying, it was found to contain several reflective areas. This was undoubtably due to the quality of the paint used, and proved quite annoying when the stage lights were on. To counteract the reflections, the area outside of the screen was covered with lamp black. The result was a perfect flat black which served the purpose admirably. The lamp black used was of the powdered variety, mixed by applying a small amount of alcohol to form a thick paste. The paste was diluted with water, and then applied with a regular paint brush. Powdered lamp black will not dissolve in water, that is why it is first necessary to mix it with alcohol, which transforms into a paste which can be diluted with water to the right consistency for application. Black cellulose tape was placed around the picture area so that perfectly straight lines would separate the black and white areas of the screen.

Two small windows were set between the projection booth and the projection room. The glass helps to reduce objectionable and distracting noise from the projection booth. Photographic plate glass was used for the windows in order to assure glass that was clear of imperfections, which might cause a distorted screen image. The windows are set fairly close together. The viewing window is situated between the projector and light control panel, and just above the dual turntables. With this set-up, it is possible to operate the projector, control the lights, manipulate the turntables, and view the results without moving in either direction. A monitor speaker in the projection booth informs the projectionist as to the quality of sound in the theater area. The projection booth is a trifle over three and one half feet wide by eleven feet in length. I find this size comfortable for one person to work in, and sufficient for the storage of all necessary projection accoutrements such as editing equipment, records, films, turntables, and of course, the projector. Provision has been made so that if in the future another projector is acquired, it can be used with the projector now on hand for continuous showings. Illumination in the projection booth is set in a goose necked lamp which can be adjusted so that light can be directed anywhere in the booth without glaring out the projection or viewing window into the theater area.

The projection room speaker is hidden within the stage. It is located slightly below the top level of the screen, and a trifle to the left at an angle facing the audience. When not in use, the speaker

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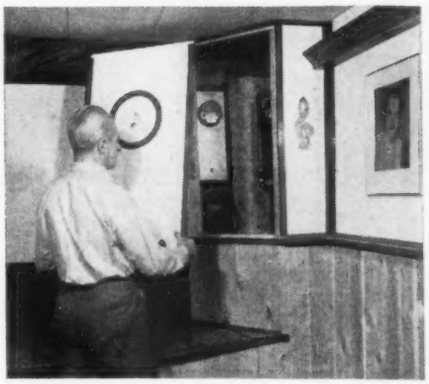
has an ornamental protective cover which is matched by a dummy cover on the opposite side of the stage. A sliding panel in the vestibule allows for the removal or adjustment of the speaker at any time.

Most electric meters, gas meters, and fuse boxes are located in home basements. In this case, they were placed in an awkward position, and had to be covered by a portion of the stage. A removable panel was set in the stage to provide access for meter readings and the changing of fuses as shown in the illustration above.



**Removable panel,** built into the stage, allows easy access to gas and electric meters, and fuse box; in this case they all were covered by a panel in the stage.

For ornamental relief, musical notes cut out of thin poster board were placed around the stage. They were coated with aluminum paint over which a thin layer of transparent glue was applied after drying, and then sprinkled with silver dust. The silver dust can be purchased at most art supply stores, or stores engaged in the sale of materials for poster display or decorative work. The notes were then placed on the stage walls with the use of rubber cement as an adhesive. The initial on the top drape was made in the same manner with the exception of the cardboard cutout. The initial was painted directly on the cloth with aluminum paint, glue was applied over the dried paint, and then the silver dust was sprinkled over the glued area. Excess silver dust was then shaken off the cloth, and the operation was complete. It is possible to apply the silver dust to the wet paint without the use of glue, however, the paint dries so fast, that it is difficult to obtain an even coating of the silver particles.

The drapery used on the stage were cut from discarded drapes which happened to be laying about the house and waiting for disposal.

Although the space available for showing our movies varies considerably in each individual home, it might be of interest to the reader to be acquainted with the dimensions of the theater illustrated herein. The distance from the front wall of the projection booth to the front of the stage is 22 feet. Depth of the stage is 3 feet. Screen image is 38x54 inches. Width of the projection room is 10½ feet. This area provides a comfortable seating capacity for thirty people. The floor

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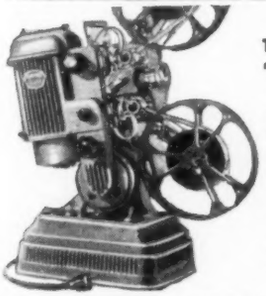

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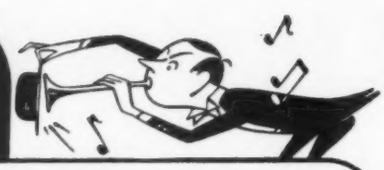

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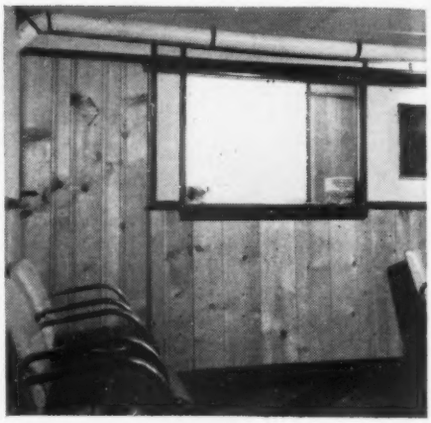
of the projection room consists of asphalt tile set over the usual cement flooring to be found in most home basements. The tiles are in four colors, and are set in a radiating diamond design so as to give the appearance of added length and width to the room.

A small refreshment bar 6 feet long and 3½ feet wide is recessed into the unfinished portion of the basement. The opening for the bar is 3½ feet and flush with the projection room wall.

The main materials used in construction were knotty pine for the lower half of the walls and stage, glaze-coat wallboard for the upper half of the room, and 12x36-inch ceiling tiles arranged lengthwise so



**The refreshment bar** is at the rear of the theater along with the rear entrance to the projection room, which was constructed expressly for late-comers.

as to further the illusion of space from the projection booth to the stage. The only paint used in finishing the room was Chinese red enamel, which was applied to stripping and borders. The knotty pine was merely coated with clear varnish to give a finished appearance. Original plans to stain the knotty pine were discarded when it was taken into consideration that dark tones tend to come forward, while light tones recede. Keeping the tone of the walls as light as possible dispelled the feeling of closeness which would have been brought about if the wood had been darkened with a stain. To cite an instance which illustrates this point, I have seen a private theater in which the builder neglected to provide for the placement of the wiring between his speaker and amplifier. It is never a good policy to underestimate the factor of human error. Before proceeding with construction, show your plans to others, and ask for any suggestions which they might have to offer. If you overcome your problems before you come to them, it will save you time and money, and the results should coincide with your expectations.

An attractive home theater will not act as a magic wand and turn a poorly made film into the epitome of cinematic art, but it will enhance home movie presentations and make them doubly effective, and since movies are taken with the ultimate purpose of being shown, let us see what we can do to make the viewing as pleasurable as possible.—

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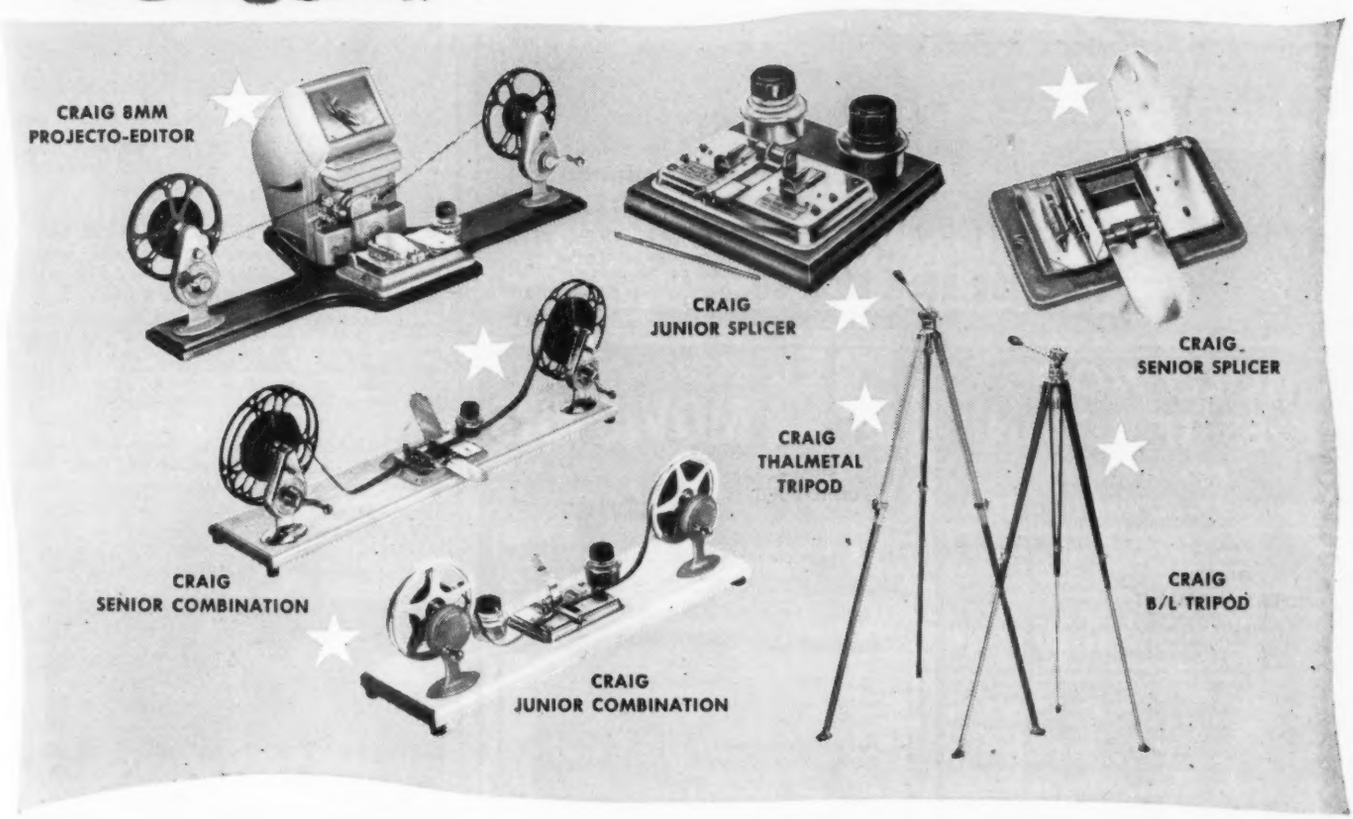


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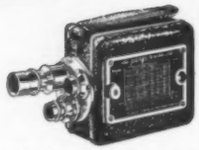

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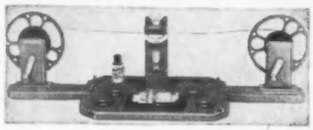

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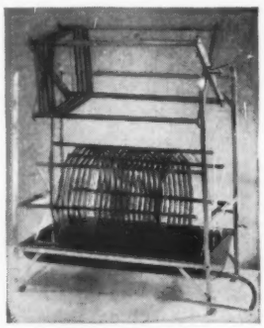

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Boom town lawlessness on the gold frontier is described in the action background of

this outdoor adventure drama and stars Tex Ritter and Johnny Mack Brown with Fuzzy Knight along with the Jimmy Wakely Trio, western harmonizers bringing four saddle songs to the screen.

**WARSAW SUITE. 20 minute, 16-mm sound, black-and-white. Musical score and English titles. Rental $5. Film Polski, Inc., 299 Madison Avenue, New York 17, New York.**

Unusual camera effects and musical score help to make this picture-story of the Polish capital's return to life an unforgettable film. Eric Johnston, president of the Motion Picture Association of America, brought the film from Poland.

**OYSTERS AND MUSCLES. 8-mm and 16-mm, silent and sound, black-and-white. Sale only. List prices available upon request. Castle Films, division of United World Films, Inc., 445 Park Avenue, New York 22, New York.**

Bud Abbott and Lou Costello, the well-known comedy team, manage to keep every-

one in the well-known stitches again in this film. One of the humorous incidents is the matching of Costello with a champion wrestler.

**SPORTS AROUND THE WORLD. 8-mm complete $5.50; 16-mm silent $8.75; 16-mm sound $17.50. From local dealers or direct from Sterling Films, 61 West 56th Street, New York 19, New York.**

There's a sport for every sports fan in this film which features the contestants who compete for the honor of representing their countries in the 1948 Olympics. Featured in the film are shots of boxing, wrestling, track, and field events, and highlights of the 400-mile cross-country bicycle race. One sequence shows a motorcycle race, and an-

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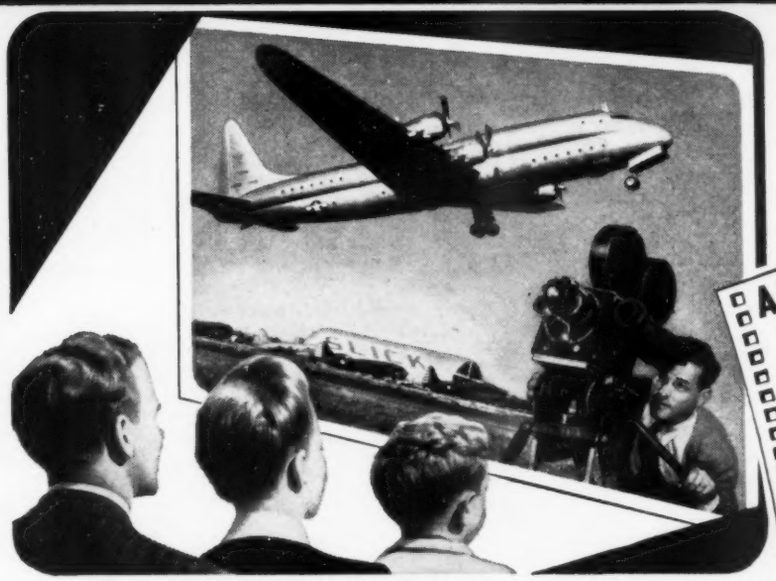

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other shows a soccer match played on motorcycles—and that, according to all appearances, is one rough sport.

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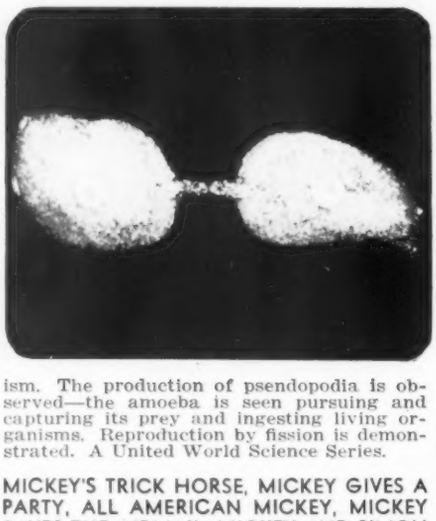
**THE MALAY PENINSULA. 1 reel 16-mm. Sale, black-and-white $45, color $90. Coronet Instructional Films, Coronet Building, Chicago 1, Illinois.**

Kipling to the contrary, East and West do meet—in Malaya. Automobiles and jinrickshas hurry down the busy streets of Singapore, and native junks dart between mighty liners in its harbor. In its cities and villages, Hindu, Moslem, Buddhist, and Christian live side by side. This film tours the whole peninsula, and shows primitive native methods and modern industrial techniques combining in the mines and on the plantations to bring tin, rubber, copra, tea, and rice from this land to the remainder of our interdependent world.

**AMOEBA. 1 reel, 16-mm sound, black-and-white, rental $1.50, sale $45. United World Films, Inc., 445 Park Avenue, New York 22, New York.**

This educational film shows the structure and life-functions of the single-celled organ-



ism. The production of psendopodia is observed—the amoeba is seen pursuing and capturing its prey and ingesting living organisms. Reproduction by fission is demonstrated. A United World Science Series.

**MICKEY'S TRICK HORSE, MICKEY GIVES A PARTY, ALL AMERICAN MICKEY, MICKEY SAVES THE AIRMAIL, MICKEY AND SIMON LEGREE, DONALD DUCK THE MECHANIC, MICKEY'S EXCITING PICNIC, MICKEY AND THE LILLIPUTIANS, ROBINSON CRUSOE MICKEY, MOVIE STAR MICKEY, GOLD RUSH MICKEY, MICKEY AND THE GIANT. 16-mm sound, 200 feet $9.75; 100 feet $6.50. Carmel Film Productions, Inc., distributors for Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, California.**

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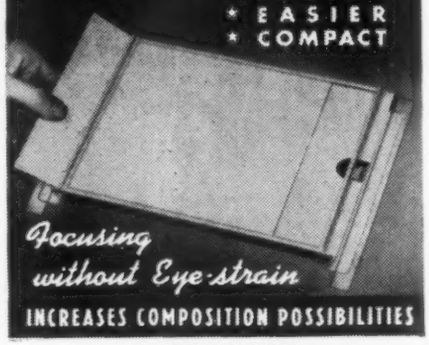

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life filled with the sorrows which human failings can bring, is not known as widely as his immortal songs. This story unfolds to the accompaniment of Foster's own music —"Beautiful Dreamer," "Oh, Suzannah," "Old Black Joe," "Camptown Races," "I Dream of Jeanie With the Light Brown Hair," and others. The film is suited to use in schools, churches, clubs, and homes.

**COUNTRY HOMES. 1 reel, 11 minutes, 16-mm black-and-white. Rental $1.25. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago office, 39 South LaSalle Street, Chicago 3, Illinois.**

Produced for the Ministry of Health, this film shows how the housing shortage in rural England is being solved. Traditional house-building methods could not keep pace with present urgent demands, so a new type of permanent mass-produced house was designed by Sir Edwin Airey. The Airey house can be erected by six workmen in less than a week.

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Now on sale at film and photo dealers is Official Films' latest sports exclusive, "All Star Baseball Game of '48." Narrated by Sportscaster Mel Allen, it brings the highlights of the annual diamond classic to your home screen. The All Star film includes the homers of Stan Musial and Hoot Evers,

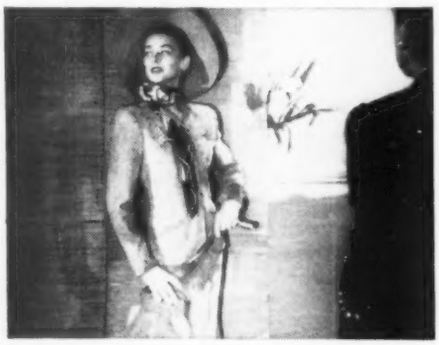
Johnny Sain's strikeouts of Junior Stephens, Bobby Doerr, and Hoot Evers in the fifth inning, and Vic Raschi's pitching. This film is available in five standard sizes and prices. Further information may be obtained from Official Films, Public Information Dept., 25 W. 45th Street, New York 19, N. Y.

* * *

Young America Films announces completion of arrangements for the world-wide distribution of their 16-mm films outside of the United States and Canada by Loew's International Corporation. YAF will have sound tracks made in the world's major languages.

* * *

Of interest to business and industrial organizations and the educational field are the two new films released by the March of Time Forum Edition. These films are "Public Relations," which tells the story of America's newest profession, that of keeping business geared to public demand; and "Fashion Means Business," which takes the



audience behind the scenes in this fabulous billion-dollar flourishing industry by means of an exclusively conducted tour through the fashion salons of Paris and New York—a close look at Seventh Avenue in New York where fashion really becomes big business. Concurrent releases are "Search for Happiness," a study of man's attempt to adjust himself to modern civilization; "T-Men of The Treasury Department," a factual report on the government agency; "The White House," a cook's tour of the first mansion of the United States; and "The Dutch Empire," showing the collapse of one of the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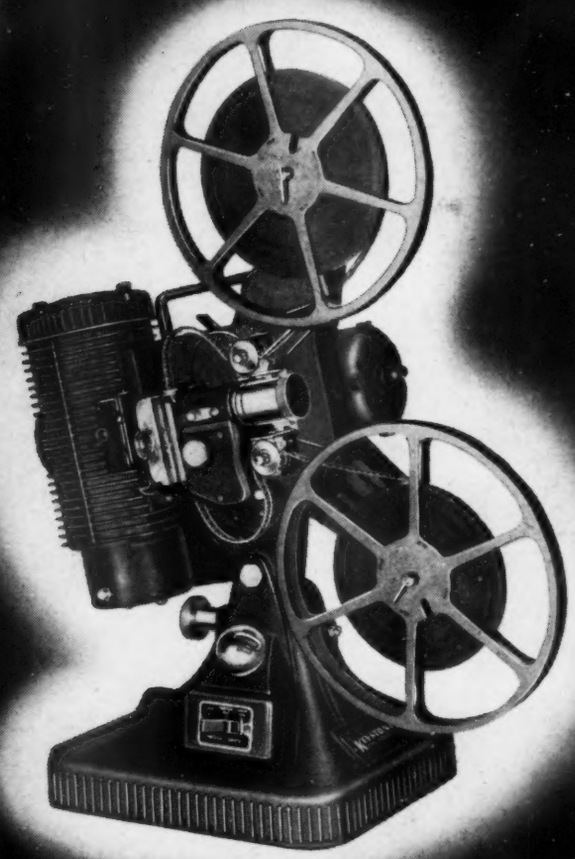

## THE KEYSTONE K-108 8MM. MOVIE PROJECTOR

• Coated Wollensak F 1.6 lens • 750 watt pre-focus lamp • Coated removable condensers • Reverse picture • Bright still picture • Oversize blower fan to cool lamp, film and film plates • Easily removed reflector and laterally adjustable lamp • Full fast automatic rewind • Three-way master switch controlling lamp, motor and pilot light • Self-adjusting, removable film gate — quick, easy threading • Self-lubricating bearings • Die-cast frame and base • Angle projection, with micromatic hand knob • 400-foot reels, one furnished with projector • Automatic power cord take-up.

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**ACHROMATIC LENSES.** Government cost approximately TEN times our price. Use these precision lenses in optical experiments to magnify, reduce, make telescopes, microscopes, viewers, etc. All lenses listed below are Perfect or near Perfect (not seconds). There are 25.4 mm in one inch.

| | | | |
|---|---|---|---|
| 12 mm Dia. | 80 mm F.L. | ea. | $ .50 |
| 14 mm Dia. | 60 mm F.L. coated | ea. | 1.25 |
| 18 mm Dia. | 102 mm F.L. | ea. | 1.25 |
| 23 mm Dia. | 162 mm F.L. coated | ea. | 1.25 |
| 23 mm Dia. | 184 mm F.L. coated | ea. | 1.35 |
| 25 mm Dia. | 122 mm F.L. coated | ea. | 1.25 |
| 26 mm Dia. | 104 mm F.L. coated | ea. | 1.25 |
| 29 mm Dia. | 54 mm F.L. coated | ea. | 1.25 |
| 30 mm Dia. | 60 mm F.L. | ea. | 1.00 |
| 31 mm Dia. | 124 mm F.L. coated | ea. | 1.50 |
| 31 mm Dia. | 172 mm F.L. coated | ea. | 1.25 |
| 32 mm Dia. | 132 mm F.L. | ea. | 1.50 |
| 34 mm Dia. | 65 mm F.L. coated | ea. | 1.50 |
| 38 mm Dia. | 130 mm F.L. | ea. | 1.00 |
| 38 mm Dia. | 240 mm F.L. | ea. | 2.50 |
| 44 mm Dia. | 189 mm F.L. coated | ea. | 2.50 |
| 52 mm Dia. | 224 mm F.L. | ea. | 3.25 |

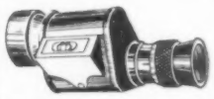
**ACHROMATIC TELESCOPE OBJECTIVES**—Perfect Magnesium Fluoride Coated and cemented government surplus Achromats. Made of finest Crown and Flint optical glass, are fully corrected and have tremendous resolving power. Guaranteed well suited for Astronomical Telescopes, Spotting Scopes, etc.

| | | | |
|---|---|---|---|
| 48m/m (1⅞") Dia. | 600m/m (23½") F.L. | ea. | $10.75 |
| 73m/m (2⅞") Dia. | 876m/m (34½") F.L. | ea. | 25.00 |
| 76m/m (3") Dia. | 381m/m (15"), F.L. | ea. | 19.00 |
| 81m/m (3⅛") Dia. | 622m/m (24½") F.L. | ea. | 22.50 |

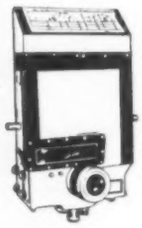
**KODACHROME PROJECTOR LENS SET** for 35m/m slides; includes 2 Achromatic Lenses, Condensers, Heat Absorbing Glass and Instructions .....ea. $3.10

### SPECIALS!!!

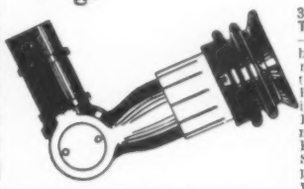
| | | |
|---|---|---|
| 7x50 Binocular Objectives, Coated and Cemented | ea. | $3.75 |
| 6x30 Binocular Prisms | ea. | 1.00 |
| 7x50 Binocular Prisms, Coated | ea. | 2.00 |
| Kellner Eyepiece Lens Set, 22m/m F.L. | ea. | 2.50 |
| Polaroid Filters 60m/m dia. | ea. | 1.25 |
| Tank Prisms, Silvered 5¾" long (Seconds) | ea. | 1.00 |
| 10 Assorted Lenses (Hobbyist Set) | ea. | 1.00 |



**6 POWER MONOCULAR**—Army used, but optically perfect, light weight, approximately 1 lb., 30mm objective, focusing eyepiece. Small, compact, easily carried in pocket. Ideal for bird study, sports, etc. Postpaid **$15.00**



**TANK PERISCOPE**—Brand New; contains two optical systems, one power and six power which have many lenses and prisms. All coated optics, focusing wide angle eyepiece. This is one of the latest Army designs in periscopes. Weight 18 lbs. Postpaid **$29.50**



**3X ELBOW TELESCOPE**—Brand new has 1" Achromatic Objective, Amici Prism Erecting System, 1⅜" Achromatic Eye and Field Lens. Small, compact, light weight, 2 lbs.

Gov. cost $200. **Our Price $6.50.**

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world's great empires. For information on these films write to the March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

* * *

Announcement of release to grammar and high schools, club societies, museum, and 16-mm home users of Academy Award winners Charles Dickens' "Great Expectations" and Italian "Shoe Shine" included in a group of features available on 16-mm sound film by United World Films, Inc. Other films released are "Stairway to Heaven," "Brief

"Shoe Shine" (above) and "Great Expectations" (below) will soon be available in 16-mm films.

Encounter," and "The Seventh Veil," "Cage of Nightingales," Andre Malreaux' drama of the Spanish civil war, "Man's Hope," "The Overlanders," set in an Australian locale; "Mr. Orchid," based on the exploits of the French underground during World War II; "End of a Day" and "Extenuating Circumstances," and "Dead of Night." For information write to International Film Classics Division, United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

* * *

William H. Wells, information film chief of UNRRA, now on official loan from that agency to the United Nations Department of Public Information, will be appointed Chief of the Film Section in the Films and Visual Information Division, Jean Benoit-Levy, director of the division, announced recently. He will fill the post left vacant by Miss Marion Dix, whose appointment as United Nations film production and distribution officer in India, with headquarters at New Delhi, was announced recently. Benoit-Levy also announced that Frederic K. Abbott, former editor and general manager of the United Newsreel, and for many years in the newsreel field in Europe and the United States, has been appointed as newsreel and television liaison officer for the division.

* * *

Jacques Kopfstein, executive vice-president of Astor Picture Corp., announced the winning title in the company's search for a more suitable name for United Artists' "Bedside Manner," which Astor is releasing in 16-mm. The winning title, chosen by a panel of three trade paper editors (Charles Ver Halen, Jr., of *Film World*; William Lewin of *Audio-Visual Guide* and David A. Bader of *16 Millimeter Reporter*) was submitted by Sylvia Johnstone of New York City, whose "Her Favorite Patient" was judged the best of more than 250 sent in. Miss Johnstone will receive the $50 offered for the best title.


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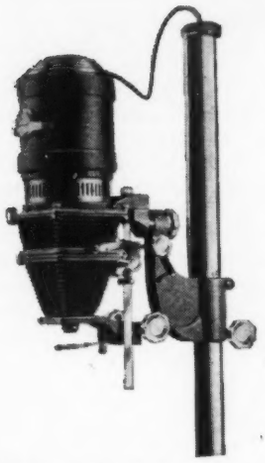
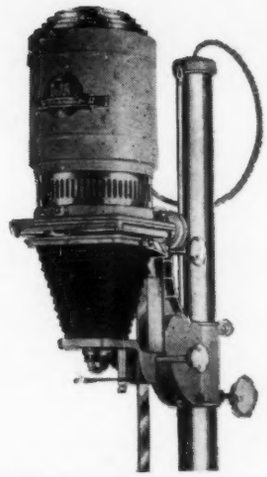


**DeJUR Versatile I Enlarger**

• Cool "Aero-Tech" light tight ventilation • Negative distortion control • Dual controls • Ball-bearing mounted • Precision die-cast construction • Takes all negatives through 2¼ x 3¼



**DeJUR Versatile II Enlarger**

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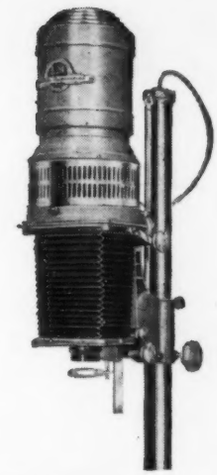
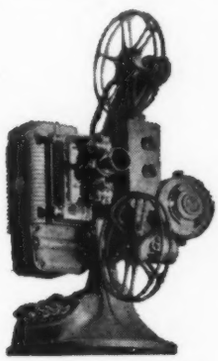


**DeJUR Professional 4x5 Enlarger**

Has all the features of the Versatile I, II enlargers...but accommodates a 4" x 5" negative. Precision-built...it is one of the finest 4x5 enlargers on the market today.

*DeJUR enlargers sold complete with coated f/4.5 Anastigmat lens*



**DeJUR "750" 8mm Projector**

• 750 watt capacity • Forward and reverse projection • Still projection • 400 foot reel capacity • Variable film speeds • AC-DC heavy-duty Universal motor • Extremely fast f:1.6 coated projection lens • Rapid automatic rewind

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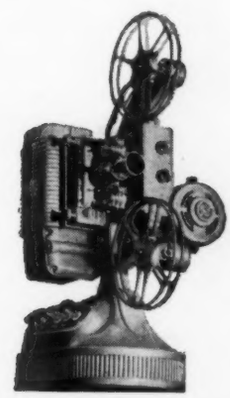
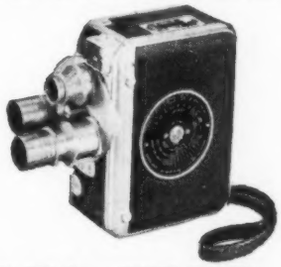


**DeJUR "1000" 8mm Projector**

The finest 8mm projector on the market today. Has all the features of the "750", plus 1000 watt capacity, automatic cord reel and automatic threading light.



**DeJUR 8mm MOVIE CAMERA Turret Model "300"**

• All the beauty, advantages and new features of the "100" PLUS a three-lens turret mount for instantaneous change-over of lenses. A treasure that makes home movies a pleasure.

**DeJUR 8mm MOVIE CAMERA Model "100"**

• Fade-matic control • 6 speeds • View finder adjustable to all standard lenses • Simplified magazine loading • Compact design • Constant speed, instant stop motor • Lightweight die-cast aluminum, leather mounted case.

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## Setting the Mood for Christmas

(*Continued from page* 181)

ten Weston 80 [ASA 100] are available), and will therefore be more usable in the very dim light encountered in making night snow movies where time exposures are impractical. Also black-and-white film is usually cheaper than color film, and anyway, there isn't much color to record (technically the eye doesn't perceive the color which is there) in typical night scenes. And we must record our scenes as we are used to seeing them!

Now let's look at some kinds of snowy night movies.

First, let's talk about using floodlamps out of doors. An extension cord of almost any practical length can be used; we are not concerned with color temperature, so even if the resistance of the cord does lower the voltage, it won't matter very much. If it is snowing, be careful not to let the flakes fall on the lighted hot bulbs; breakage is very likely when the bulbs are wet.

**This** garden snow scene was lighted with floods, and photographed at 16 frames a second on fast panchromatic film at f/2.5.

Pick out a photogenic spot, preferably with some snow-weighted trees or bushes, and arrange the lights so that the snow-bowed branches form pleasing patterns against the darkness of the night. Maybe you can arrange your scene so that good old Santa Claus can be persuaded to walk across it.

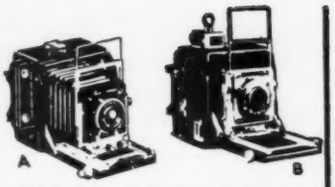
Exposure will be a problem. Its solution is aided by a meter, although the table on the floodlamp carton will give sufficiently accurate exposure suggestions. Fortunately, the white snow helps spread the light around a lot. If you use two No. 2 Photofloods, you should get good exposure at about 20 feet at f/2.5 with film rated at Weston Tungsten 80. Underexposure will not be too objectionable because, after all, it is night.

Another snow scene that is a must is your home. Turn off all the appliances you can, check the fuses, then turn on some light in all rooms facing the camera. Put a flood bulb in the porch fixture, but shield the camera from its direct glare with a branch of a tree, a column of the porch, or something of the sort. Then simply blaze away with the lens wide open. Very creditable results should be obtained with fast film at an aperture of f/2.5. If there is little move-

**Save $51.36 on Brand New Argus C3 Outfit**

Argus C3 with F/3.5 coated lens, Flash Gun and carrying case $78.08. Complete with Telephoto lens, Sunshade and Filter Holder, set of 4 Filters, 6 Rolls Eastman or Ansco Reloads and 1 roll Kodachrome. Regular $150.86 value for only **$99.50 — $9.95 Down.**

*Trade-ins Accepted as Down Payments*



**Busch Pressman Press Cameras**

(A) 2¼"x3¼" BUSCH OUTFIT, F/4.5, Rapax Shutter, R.F. $171.25 — **$17.12 Down.**

(B) 4"x5" BUSCH OUTFIT, F/4.7 Raptar Shutter, Vue-Focus R.F. $233.70 —**$23.37 Down.**

**Reliance Portable Bantam Speed Flash**

10,000 Flashes from one Amglo Flash Lamp. Complete with Flash Gun, Rechargeable batteries and case. $87.28 — **$8.72 Down.**

**Eastman Kodaks**

(A) KODAK TOURIST with various lenses
F/6.3—Flash Dio ..$53.68 **$5.36 Down**
F/4.5—Kodamatic ..$71.00 **$7.10 Down**
(B) KODAK "35" with Rangefinder
F/3.5-Flash Shutter...$86.58 **$8.65 Down**
(C) KODAK MEDALIST II
F/3.5—Ektar Flash Shutter, case .....$312.50 **$31.25 Down**

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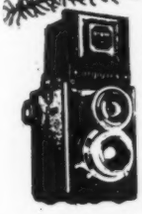

**Save $31.15 on Brand New Argoflex Outfit**

Argoflex Model E, F/4.5 coated lens and carrying case $69.62, complete with Nationally Advertised Flash Gun (L.N.), 2 section Aluminum Tripod, Micromatic Pan Head, Sunshade, Filter Holder, Set of 4 filters and 6 Rolls outdated B & W film (fully guaranteed). Regular $138.65 value for only **$107.50—$10.75 Down.**

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**Graphics**

2¼"x3¼" CROWN GRAPHIC OUTFIT, F/4.5 Rapax, R.F. $226.26 — **$22.62 Down.**

4"x5" CROWN GRAPHIC OUTFIT, F/4.5 Flash Shutter, R.F. $212.80 — **$21.28 Down.**

2¼"x3¼" SPEED GRAPHIC OUTFIT, F/4.5 Flash Shutter, R.F. $262.75 — **$26.27 Down.**

4"x5" SPEED GRAPHIC OUTFIT, F/4.7 OPTAR, Flash Shutter, R.F. $248.45—**$24.84 Down.**

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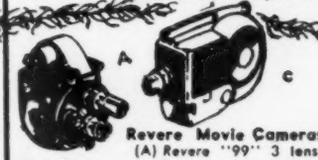
Clarus with F/2.8 coated Wollensak lens, $116.25 — complete with carrying case, Flash Gun, Telephoto Lens, Set of 4 Filters, Sunshade, Filter Holder, 6 Rolls Eastman or Ansco Reloads and 1 Roll Kodachrome Film. Regular $206.86 value for only **$158.50—$15.85 Down.** *Trade-ins Accepted as Down Payments*

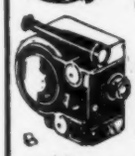


**Revere Movie Cameras**

(A) Revere "99" 3 lens Turret with F/2.8, $110.00 — **$11.00 Down.**

(B) Revere 8mm Magazine with F/2.5, $127.50 — **$12.75 Down.**

(C) Revere 16mm Magazine with F/2.5, $127.50 — **$12.75**



**Federal 269 "Store-Away" Enlarger**

Sets up anywhere, ready to use in 39 seconds. Stores away in space 8" x 15" x 22". Takes negatives from 35 mm to 2¼" x 3¼". Complete with f/6.3 Decor lens.

**$39.50—$5.00 Down**

Carrying Case **$6.95**

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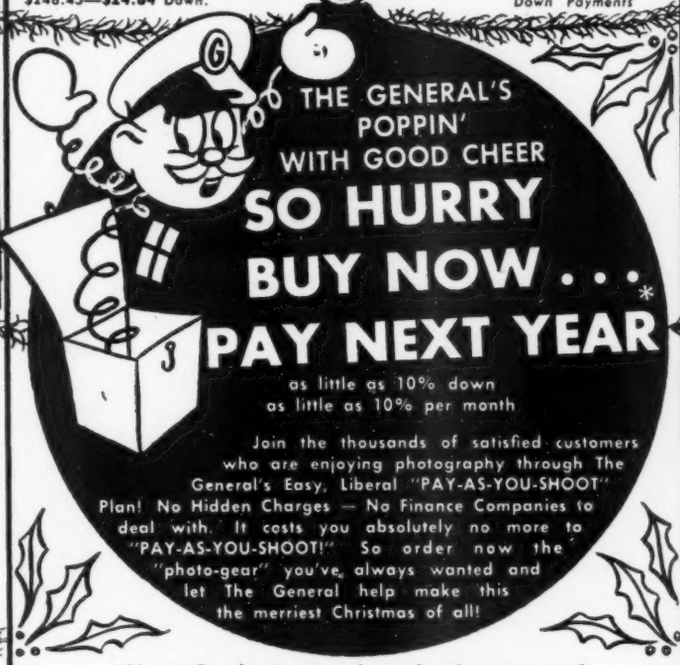
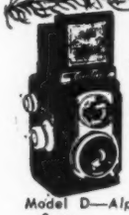


**Bell & Howell Filmomovie Cameras**

(A) B & H SPORTSTER F/2.5, $102.61 — **$10.26 Down.**

(B) B & H "AUTO-8," ⅛" F/1.9 & 1½" F/3.5, $296.22 — **$29.62 Down.**

(C) B & H "AUTOLOAD" SPEEDSTER, 16mm, F/1.9, $214.08 — **$21.40 Down.**



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Model C—*Rapax* Shutter .....$99.45 **$9.94 Down**

Model D—*Alphax* with Internal Sync. .....$83.47—**$8.34 Down**

Model E—*Rapax* with Internal Sync. .....$113.69—**$11.36 Down**

Carrying Case $8.50

*Trade-ins Accepted as Down Payments*

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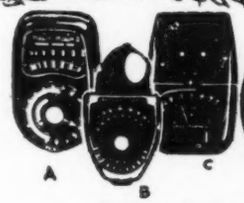

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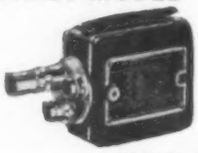

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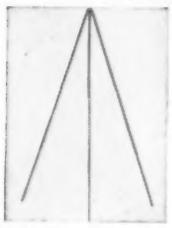

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ment in the scene, you can increase the exposure by slowing the camera to 12 or even 8 frames a second (thereby increasing the exposure by 50 and 100 percent, respectively). You can do this even if your own actors walk through the scene, if you caution them to walk very slowly.

Now let us depart from the snowy night themes, and consider another night technique which says "Christmas." That technique involves the Christmas wreath, preferably one that has its own light.

The wreath can be used in several interesting ways.

For instance, you can use the wreath, photographed by its own light, as an opening and closing shot in your Christmas movie. You can show a hand hanging the wreath in the window, and turning the light on. This scene could be

**Wreath** can open your Yule scenes by showing it being hung and lighted. You can say "finis" by extinguishing light.

followed by any of those described above, followed, in turn, by the theme of the movie. In closing, show the wreath again, and when its light is turned off, it says, "The End," better than anything else.

Another wreath sequence that is trickier to perform, but works well, consists of showing the wreath against a lighted room. Do this as follows: with the meter, find the exposure which will just underexpose the wreath. Then, inside the room, arrange the Christmas tree as background, and adjust the lights so that the same exposure will be the correct exposure for the room. Turn off all lights, start the camera, turn on the wreath, let the camera run a few seconds, then turn on the flood lights; after an interval, have an actor enter the room and start working around the tree. The actor could be the Old Bread Winner sneaking in a few last minute presents, or one of the children, coming in to inspect the plunder. As a closing scene, you can have the actors gradually make their exits, leaving only the tree, stripped of its packages, alone, lonesome, and forlorn. After a few seconds, turn off the flood lights, and after another interval, extinguish the light in the wreath. Effective? You bet it is!

A variation of this theme is to photograph the wreath against the outdoors; a flood light there will make the flakes of falling snow look like (oddly) falling snow, especially if the flood is used on the outside as a backlight.

Another variation on the wreath idea is usually very beautiful. Have curtains


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gracefully draped behind the wreath and arrange a backlight so that wreath and curtains require about the same exposure; the curtains make very pleasing vertical patterns as background. Action might be: a hand hangs the wreath, the light is turned on, and the curtains are arranged.

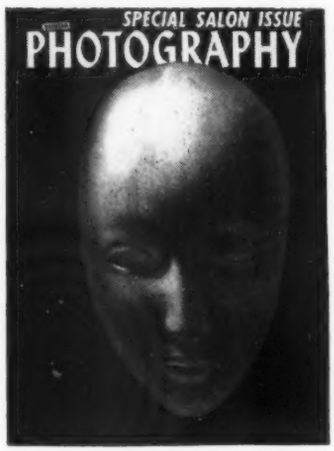
Other possibilities will suggest themselves to you. Maybe you have a "Merry Christmas" gadget that could be used in place of the wreath. Or the star that customarily tops the tree could be used to good effect. Even the tree lights could be used followed by turning on flood lights to reveal the entire tree and its accouterments, to be followed by a very youthful actor who just happened by chance to fall over a box which rattled like a new pair of woollen gloves!

Your ideas are probably as good, more probably even better than these. The main thing is to use something, a device or technique which will serve to (a) introduce the movie, and (b) set the mood of Christmas. Snow and night pictures will turn the trick.

So, fellow cinematographers, when the weatherman says, "Fair," and, as a direct consequence, the snow begins to fall in big, heavy, juicy, soft, photogenic flakes just at night-fall, then prepare to make your Christmas mood pictures, be it October or March! The film keeps, and when spliced into its proper place, will make your friends exclaim (to your inner delight), "Why, I didn't realize we had such a lovely snow last Christmas!"

Fool 'em into a Christmas mood!—

## THE DECEMBER COVER




It has been said that Erwin Blumenfeld's imagination is never at rest. Proof of this will be found in the cover illustration. The model for the photograph is no more than a plaster cast. The trick is in the lighting, which is more difficult than it looks, according to Blumenfeld.

Placing red, yellow, and green cellophane sheets over three separate spotlights, he took separate readings for each color with a light meter. The idea was to obtain densities that would give identical readings, and this was accomplished by adding or subtracting cellophane sheets. For example, he found that he had to have more yellow sheets than green to get the same reading for both colors. Finally, he made a reading for all three colors at the same time.

Blumenfeld, whose work is described more fully elsewhere in this issue, made this picture with an 8x10 Grover view camera and 14-inch Ektar lens. He made a long exposure—one minute on Kodachrome Type B film at f/6.3—to get rich, transparent color.

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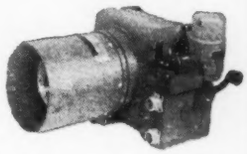

This is the camera made by the Eastman Kodak Company for the U. S. Army Air Force that won fame as a combat aerial camera. Operated by hand or with a 24-volt power pack, using 5½" film to make pictures 5x5, 50 to a roll 26' long, this camera weighs only 26 lbs.

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**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, OF POPULAR PHOTOGRAPHY, PUBLISHED MONTHLY AT CHICAGO, ILL., FOR OCTOBER 1, 1948.**

State of Illinois, } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Arthur T. Pullen, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Popular Photography and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, William B. Ziff, 185 North Wabash Ave., Chicago, Ill.; Editor, Frank Fenner, Jr., 185 North Wabash Ave., Chicago, Ill.; Managing Editor, Frank Fenner, Jr., 185 North Wabash Ave., Chicago, Ill.; Business Manager, A. T. Pullen, 185 North Wabash Ave., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Ziff-Davis Publishing Company, 185 North Wabash Ave., Chicago 1, Ill.; William B. Ziff, 185 North Wabash Ave., Chicago 1, Ill.; B. G. Davis, 185 North Wabash Ave., Chicago 1, Ill.; A. Ziff, 185 North Wabash Ave., Chicago 1, Ill.; S. Davis, 185 North Wabash Ave., Chicago 1, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: Modern Woodmen of America, Rock Island, Illinois.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is

..... (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

ARTHUR T. PULLEN, Business Manager.

Sworn to and subscribed before me this 28th day of September, 1948.

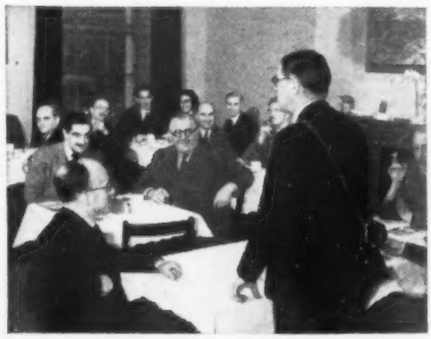
[SEAL] EVELYN BYLICA, Notary Public.
(My commission expires April 24, 1950)


## London Lensmen

(*Continued from page* 65)

half-plate and larger plates being handled by a huge horizontal, condenser-type enlarger which runs the length of one side of the room. Certain chemicals are stocked by the club and can be supplied on request.

Meetings, demonstrations, outings, and excursions take place regularly and our new member is faced with a veritable multitude of activity. Meetings, lectures, or demonstrations take place regularly on Wednesday evenings and Saturday afternoons. Thursday mid-day sees an open discussion staged immediately after lunch, where argument rages fierce and hot despite the fact that each member present is given only a couple of minutes



**Keen discussions** liven the lunch hour for members of The Camera Club. Percy Harris, Royal Photographic Society president, tosses up a stimulating question.

or so in which to have his say. There's always something going on in the Camera Club somewhere.

In more sedate fashion, the regular groups go about their own business. The studio group, for example, divides itself into beginner, intermediate, and advanced sections. Each section meets once in three weeks for a lecture and practice, so that every week, without fail, some section of the studio group is functioning. There is never any lack of members in these sections; as the beginners become intermediates, there is immediately a new influx of beginners . . . and so it goes on.

All phases of portraiture are covered by the group and affairs are so well organized that a complete register of models—which would put any professional agency to shame—is maintained.

When Harold White and I paid them a visit the other evening to take the photographs you see in this series, it was indeed a sight worth seeing. Fifteen men were in attendance armed with a variety of cameras, all on heavy tripods. They were ranged in semi-circular fashion about eight feet from their model and all were prepared to have a right royal time. Two models had been engaged for the evening and a lady member of the group was acting as dresser. You can see from that the general spirit of the group. Everything was friendly—everything else was subdued in the pursuance of one common interest.

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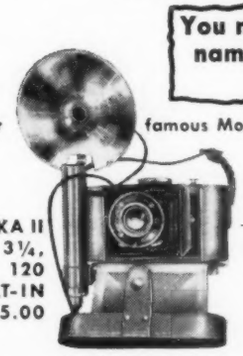

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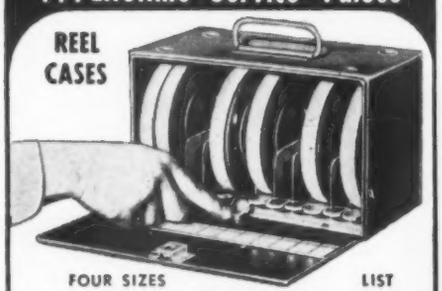

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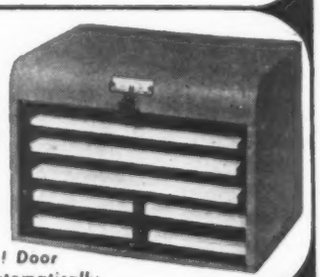

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visit another interesting group and one which probably has no parallel in the vast majority of photographic clubs and societies . . . the theater group. Once every five weeks, London's Windmill theater, the home of non-stop variety, changes its show and members of the theater group are permitted to attend. They occupy the front two rows of the circle and shoot away to their hearts' content. The show is something similar to the usual American revue in type and character, but has the distinct difference that it runs continuously like a cinema from the time the theater doors open to when they close at night.

**Members of** The Camera Club include Lionel Falkman, left, who is one of the big names in English radio. "Falkman and His Apache Band" is virtually a household word. He has been taking pictures since he was 11. Percy Harris, right, a Fellow of, and president of the Royal Photographic Society, is editor and director of Telephoto Press, and a lecturer and judge at numerous photo exhibitions. He has been taking pictures for 50 years.

In view of the fact that the show is to be a non-stop one, two separate companies of actors go right through the performance. This gives the photographers a distinct advantage, because they can see the show once and decide what they are going to photograph. Then, as the show goes through for the second time, they can anticipate the shot. Furthermore, the Windmill show is a very colourful one, covering anything from ballet to comedy, so that members have the chance of a good variety of shots.

Some 40 to 60 members usually attend and the afternoon session lasts about four hours. The theater management affords members every encouragement and the casts are pleased enough because members make a habit of letting them have copies of the shots they have taken.

It all makes for good fun and a good spirit. And what does the afternoon's fun cost? Just 3/6 per man (about 75 cents). This is split up into 2/6 as a donation to the Windmill Girls charity fund and 1/- for tea back at Manchester Square when the show is over. This charity fund, by the way, is run by the chorus girls at the theater and benefits in turn all the principal London hospitals and the Infantile Paralysis Fellowship.

These are just two of the groups in existence; there are others of course—the 35-mm group for instance, or the colour group—but we must journey on. The club has other good things to offer.

Periodically, just like any other photographic society, there is an organized excursion. May 29, for example, saw us out on a trip to the home of the "Dark Blues"—Oxford and the ancient university cloisters, Addison's Walk and similar beauty spots came in for a good deal of attention.

These trips are always extremely well planned. Everything goes with a swing from the set-out, by coach or train, right down to the last detail. The Camera Club prides itself that it can set the world an example in the art of planning.

Officers and members of The Camera Club—like those of camera clubs in the United States and throughout the world—are simply enthusiastic amateurs who are willing to give of their time, and often of their personal funds, to further the cause of photography and fellowship, and who make their livings in the world of commerce, industry, the trades and professions. The club's president, for instance, the Marquis of Ely, during the pre-war years farmed 5,000 acres of land in County Fermaugh, North Ireland, and was high sheriff of that county. He joined the North Irish Horse Guards at the outbreak of the war, and later served with the Middle East 8th Army Film and Photographic Unit. At present he is working on export and industrial publicity, and concentrates for his hobby on color photography.

**Lancelot Vining,** left, is a dean of Fleet Street photographers, having been with Halftones, Ltd., the *Daily Graphic* and the *Daily Mirror*, and veteran of two years on Hearst's *Boston Advertiser*. He now concentrates on industrial photography and is a miniature camera specialist. Harry Luscombe, right, started serious photography in 1923 when he joined the California Camera Club. He was a director of the Los Angeles club for five years, attended Art Center School of Photography under Fred Archer, Will Connell, and others, and spent a summer with Mortensen at Laguna Beach. He has exhibited his prints widely since 1928.

R. F. Lang, honorary secretary of the club, is general line sales manager of the Metal Box Company. He says of himself, "I am 41 and, as my photograph shows, am good-looking. I have a wife and two children, a boy and a girl, aged six and nine, respectively. I have been a member of the Camera Club since 1936 and have regularly exhibited in this country since then."

W. A. J. Paul, honorary assistant secretary of the club, also is honorary secretary of the studio group, program secretary, and exhibition secretary of the group. He is a Fellow of the Royal Photographic Society. His work now is officer in charge of the photographic unit of the Post Office Research Station. Previous to the war he was on

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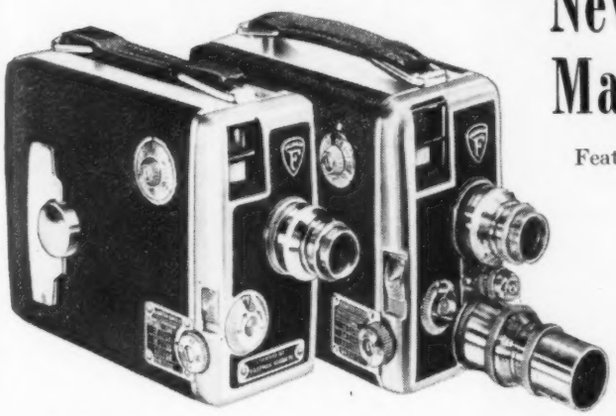

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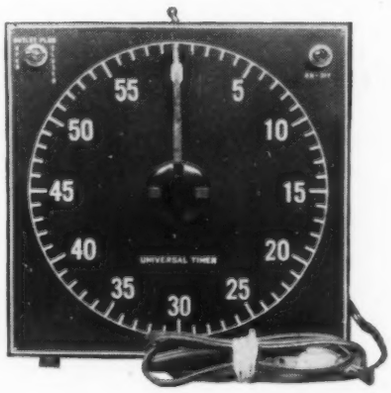


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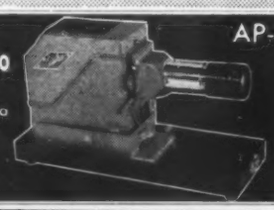

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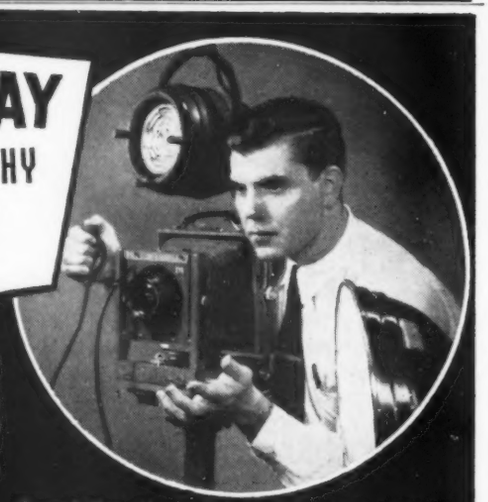

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R. H. Mason, another member, is a director of the Gilchrist Studios. He is president of, and a Fellow of, the Institute of British Photographers, and a Fellow of the Royal Photographic Society. He specializes in color work.

Lionel Falkman makes a living by being one of the big names in English radio. "Falkman and his Apache Band" is just about a household word in light music. He has been taking pictures since he was 11 years old.

Percy W. Harris derives his income as editor and managing director of Telephoto Press, founded by him in 1936. He is this year's president of the Royal Photographic Society, and is a Fellow of that group. He is much in demand as a lecturer and judge at photographic exhibitions. He has been taking pictures for more than fifty years.

Captain H. Luscombe is a Fellow of the Royal Geographical Society. He started serious photography as an amateur when he joined the California Camera Club in 1923. He went to Los Angeles in 1926 and was a director of the Los Angeles Club for five years. He attended the Art Center School of Photography under Fred Archer, Will Connell, and others, and spent one summer with William Mortensen at Laguna Beach. He served with the Canadian Army in both wars and came to England in 1940.

Member H. S. Newcombe is a photographic dealer, managing director of Lewis Newcombe, Ltd. of London, and is a Fellow of the Royal. This past summer he toured Southern Ireland by cycle —with his wife and his camera.

Lancelot Vining, another Camera Club member, is one of the old hands of Fleet Street who started in photography by covering football matches on Saturday afternoons. He later joined Halftones, Ltd., as staff photographer—in 1903. Later he went with the *Daily Graphic* and, in 1909 joined the *Daily Mirror*. He did art editing in 1915 and continued this until 1933 except for two years during which he did picture editing for Hearst's *Boston Advertiser*. He retired from the *Daily Mirror* in 1945 and now concentrates on industrial photography with his 35-mm camera.

So much for officers and members, for there is still one more activity our new member has to see—and believe me, it has to be seen to be believed. Four times a year the Camera Club holds an auction sale, where members offer for auction their unwanted items of equipment. You can see from the accompanying picture just what a pile of stuff changes hands. Last time, when this picture was taken, bidding started at 2.30 p.m. and the last lot came under the hammer at 8.30 p.m. Tea was served whilst proceedings continued, and it was sheer hard work and nothing else on the part of the honorary secretary, who acted as auctioneer.

Club funds benefit considerably. Five per cent commission from both seller and buyer goes to club funds, whilst some members are sufficiently generous to offer sundry items to be auctioned solely

on behalf of the club—and thereby hangs a tale.

It is a tale which goes back a long way, for the Camera Club is one of the oldest societies in the country. Founded in 1884, its original premises were in Charing Cross Road, not far from Trafalgar Square. Then after one or two moves, it took up residence at 17, John Street, Adelphi, and there it stayed for 31 years.

Like a lot of other houses in London in 1941, a nearby bomb wrecked the building beyond repair. Members rose to the occasion. By nothing less than tremendous efforts a good deal of the apparatus and fittings was salvaged and a hunt began for a new home.

In the autumn of 1942, a house was obtained on a very short lease at 11, Grosvenor Street, and here the club stayed until February 1946 when the lease expired. It was here that some of you may have known us, for the club doors were ever open to any GI cameraman and not a few found a temporary resting place and congenial company within that house.

Then came the move to our present home. The house is not all it might be. Decorations were in a sad state of repair because the house itself had been badly bombed and some parts of it had to be rebuilt. But a decoration fund was started. We applied for a license for building materials and just now we are making a start—doing the job ourselves.

It will take time. It will cost money. But the Camera Club is of stout heart and of firm purpose, ready to tackle any job from a few photographs to distempering walls and plastering ceilings.

And if you come our way, then come and see us. We shall be pleased to see you too. Photographers are a friendly crowd and the spirit of good fellowship is epitomised in the warmth of 23, Manchester Square, London, W. 1.—

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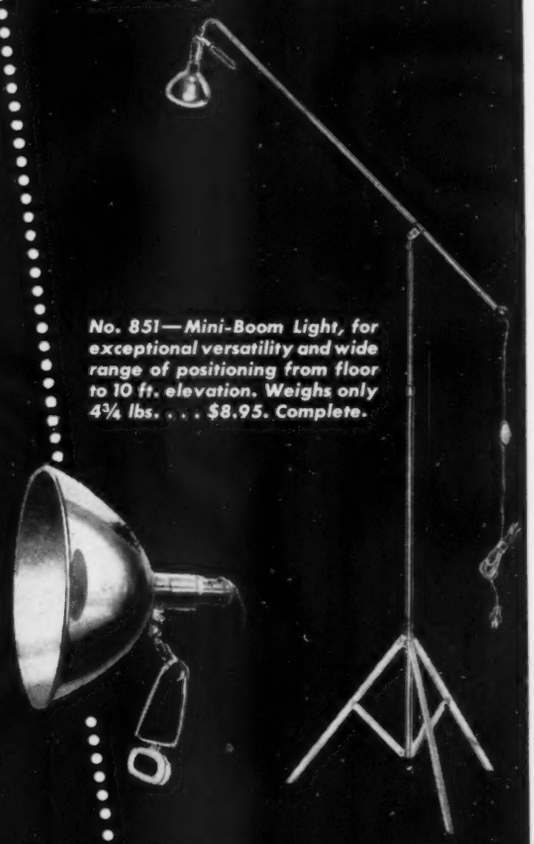

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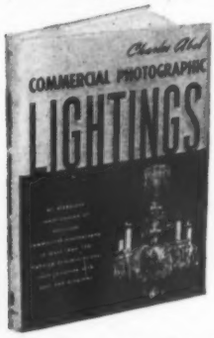


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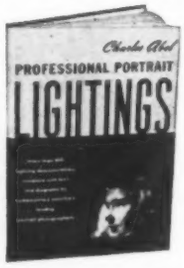


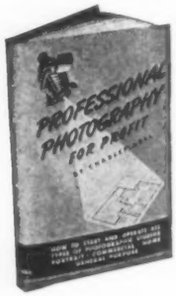


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## How an Enlarger Works

(*Continued from page* 145)

cally, a camera lens should be positioned so the light enters the front element first, just as it does in a camera; but from a practical standpoint, most lenses can be used with their back elements toward the negative in the enlarger. An inexpensive lens such as a Rapid Rectilinear, while it may produce a passable image, cannot reproduce as much detail as a good anastigmat. On the other hand, don't expect a high-class enlarger lens to produce a good print from an unsharp negative made with a cheap lens. Lenses having extremely large apertures (e. g., *f*/1.5) are not generally recommended for enlarging.

NEGATIVE CARRIER: This is a device for holding the negative in an unwrinkled and uncurled condition in the plane of focus of the enlarger lens. A familiar but somewhat troublesome type of holder consists essentially of two sheets of clear glass between which the negative is sandwiched, the glass in turn being held in some sort of a frame or by the enlarger itself. A glass-type carrier has several drawbacks: 1—It collects dust, finger marks, and scratches readily, and has four surfaces to be kept clean. 2—It holds the negative flat but, by imprisoning heat, may contribute to permanent wrinkling of the film base. 3.—Troublesome Newton rings are often created where the shiny negative surface comes very close to a glass surface. Such rings usually show in the print. 4—If the lamp heat drives moisture out of the negative, it may condense on the glass and cause a fogging effect or make the film stick to the glass.

These troubles can be virtually eliminated by using a glassless negative holder. This consists of two rectangular metal frames superimposed and held in such a way that they grip the edges of the film, the frame opening being something like ¼ inch smaller than the film size. Stiff sheet aluminum or stainless steel 0.040 to 0.062 thick may be used for the frames, or a stiff fiber or plastic could be employed where metal frames might tend to become too warm. Such glassless holders are satisfactory for negatives 4x5 and smaller, and with care may be used to hold larger negatives in an unbulged condition. Some change in film-surface position may be caused by heat action, necessitating refocusing. Wet negatives can be held, with only edge damage to the gelatin likely.

The negative holder should be designed so it or the negative can be inserted and removed easily. An additional convenience is to have the holder adjustable so it can be shifted sidewise or rotated to position the image. Otherwise, the enlarging easel has to be shifted, and sometimes this is a bit unwieldly.

ADJUSTMENTS: There are several other enlarger adjustments, besides negative-carrier flexibility, that should be provided. These include: 1—*Focusing by varying lens-to-negative distance.* This adjustment is much like the focusing con-

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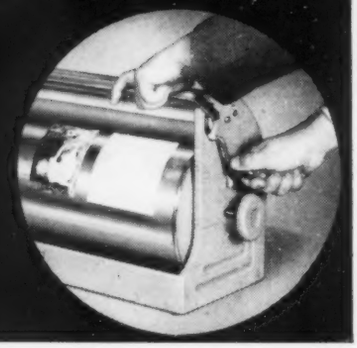

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trol on a camera, and should work smoothly, yet remain fixed in whatever position it is placed. The range should be adequate to permit prints to be made from about normal negative size up to the biggest paper you can handle. For the biggest enlargements, distance from lens to negative will be slightly greater than the lens focal length; for a print the exact size of the negative, this distance will be twice the lens focal length. Supplementary lenses may be used to alter the enlarger lens focus, and thus permit extremely small prints to be made . . . or enable the photographer to make giant ones without digging a pit in the darkroom floor.

It is not difficult to calculate the bellows extension and the lens-to-paper distance required for making an enlargement of a given number of diameters with a lens of a specific focal length. By determining these dimensions for the largest and smallest prints you are likely to want to make, you can find the range of focusing adjustment and lamphouse elevation that will be required.

Take the diameters enlargement that you want, add 1, and then multiply by the focal length of the lens. This gives you the distance from lens to paper (projection distance). By dividing this by the diameters enlargement, you get the bellows extension. All dimensions, of course, must be in the same terms—inches or centimeters.

For example, let us assume that you want to make 16x20 prints from 4x5 negatives with a 6-inch lens. The degree of enlargement then will be 4 diameters. Four plus 1 times 6 equals 30 inches, which is the projection distance. Dividing 30 by 4 (diameters enlargement), we get 7½ inches, which is the bellows extension. Thus we see that it will be necessary to provide for a minimum bellows extension of about 7½ inches, and a maximum projection distance of at least 30 inches in order to make 16x20 enlargements with this particular combination of lens and negative size. In practice it always is best to plan a bit more range of adjustment than is absolutely necessary, in case your requirements change later on.

2—*Focusing or adjusting print size by varying distance from lens to enlarging easel or paper.* The bigger the enlargement, the farther away from the lens the paper must be. Generally this adjustment is controlled by shifting the enlarger up or down its post. In the case of a horizontal enlarger, it is usually easier to move the easel. Vertical-enlarger weight should be counterbalanced by a spring, weight, or cable-and-reel arrangement.

3—*Lens diaphragm control.* A well-designed anastigmat lens will produce, at its greatest aperture, virtually as sharp an enlargement as when it is stopped down. Excessive stopping-down actually may decrease sharpness. One effect of reducing the aperture is to increase depth of field; but if the lens is a good one, it will focus sharply over the negative area at maximum aperture. The other reason photographers stop down enlarger lenses is to increase exposure time enough to

permit dodging and to enable them to judge or measure timing more closely. There are various schools of thought about this, some maintaining that it is better to reduce the lamp brilliancy with a rheostat. In fact, the whole matter of diaphragm control is usually one that depends largely on personal taste. When using a straight condenser enlarger with a high-powered light source, the lens should be wide open to prevent heat damage to the iris diaphragm. The lamp filament image is focused sharply in the region of this diaphragm, in a properly-adjusted converging-beam condenser enlarger.

4—*Distortion control.* Some enlargers are built so a print showing correct perspective can be produced from a negative in which the perspective is distorted. The most common example of distortion is produced when the photographer points his camera upward in order to get all of a tall building in the picture. As a result, the building looks as if it were falling over backward. When enlarging from such a negative, the building can be made to look vertical simply by tilting the enlarging paper and stopping down the lens enough to get a sharp image all over. However, the amount the paper can be tilted without producing unsharpness in part of the image depends on the depth of field of the lens. In order to produce uniform sharpness in the image, possible even at or near maximum lens aperture, both the negative and the paper should be tilted in opposite directions. Also, it sometimes is desirable to have the light source adjustable with respect to the center of the negative, so one edge of the print will not be more dimly illuminated than the opposite edge. Usually this condition is ignored, and both the lamp and negative tilted as a unit . . . any unevenness of illumination being offset by dodging during exposure. When building an enlarger, it is not difficult to provide for distortion correction by arranging the lens or the negative-carrier so it can be tilted; and by supporting the whole enlarger on a pivoted mount so the paper-holder can always lie flat on the baseboard.

5—*Contrast control.* In a condenser enlarger, it is possible to introduce, between lamp and condenser lens, a Waterhouse-stop sort of arrangement that permits the contrast of the image to be controlled . . . sometimes to an extent equivalent to one or more grades of paper contrast.

### Types of Enlargers

Enlargers may be classified according to the type of illumination that reaches the negative. Often a distinction is made between vertical and horizontal enlargers. The horizontal kind, most widely used a generation or two ago, is now commonly found only where there isn't headroom enough for the vertical type. A horizontal enlarger takes more table or floor space, and presents a little problem in holding and adjusting the paper. Still, it is easy to reach for adjustment, and usually permits greater lens-to-paper throw. A vertical enlarger requires a

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minimum of floor or table space, must have adequate headroom, may be a bit tiresome to reach when making large blow-ups, and for super-enlargements it has to be swung so its image can be projected on the floor, or tilted to focus the image on a wall (thus making it a horizontal enlarger!). Still, the vertical type is the most popular, and the construction projects to follow will be confined to that design.

DIFFUSION OR REFLECTOR ENLARGERS: A widely-used form of enlarger is one in which light from the lamp is diffused more or less evenly over the negative by the combined action of a reflector and a sheet of groundglass or opal glass placed an inch or more from the negative. In its simplest form, the enlarger depends mostly on a diffusing glass to distribute the light over the negative, with little or no thought given to the reflector. Flashed opal glass is one of the best diffusers, but it absorbs a large percentage of the light and it may produce an image that is too soft. Glass having a ground or sandblasted surface scatters the light to a lesser degree and therefore produces somewhat greater contrast, but it is likely to give non-uniform illumination unless it is properly matched to the light pattern produced by the lamp and reflector. That is, the glass should be roughened more in the areas where the light is stronger, to neutralize central "hot spots," etc.

Performance of a diffusion enlarger can be improved by a well-designed reflector, whose purpose is to direct otherwise lost light rays toward the negative. The most efficient type of reflector is said to be a polished ellipsoidal surface, with a good paraboloid a close second. Automobile headlamp reflectors having a paraboloidal surface can be used, in conjunction with the proper lamp, as the reflecting unit in an enlarger. The reflecting surface usually is silver, which must be kept polished. If it needs restoring, it can be chromium-plated or aluminized. (The reflector in this case is the metal type that is separate from lens and lamp, not the sealed-beam kind.)

A 50-candle power automobile headlamp used in a good reflector may be equivalent to a 60 or 100-watt, 115-volt incandescent lamp. The automobile lamp can be operated from house lines through a transformer of adequate wattage or through a variable resistance that permits brilliancy control. Normal lamp voltage is 6 to 8; over-voltage gives more light (and heat) at the expense of lamp life. When a really efficient reflector is used, the diffusing screen between lamp and negative can be more nearly transparent. In some cases, the rough surface of ordinary groundglass can be oiled to improve light transmission without impairing the light distribution.

Several advantages are claimed for diffusion enlargers, other than those already mentioned. They are relatively easy and inexpensive to build. The scattering of light by the diffusing medium minimizes negative gain, scratches, lint, dust, and other blemishes on negative and carrier glass, and it produces pleasing print quality. Contrast is about the same as that of


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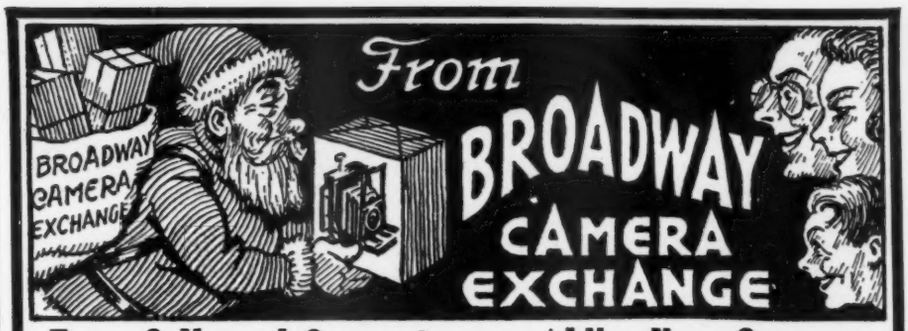
a contact print made on a corresponding grade of paper. An ideal negative for a diffusion enlarger leans toward the snappy side, or at least should not be too soft. With this kind of enlarger, lenses of various focal lengths may be used to cover negatives of any size within the capacity of the holder, and to produce any degree of enlargement—without having to alter the lamp position.

Among the disadvantages sometimes cited is the difficulty of obtaining absolutely even illumination over the negative. Many owners of "hot-spot" enlargers are too timid about trying to remedy the uneven illumination. In a home-made job, careful construction, plus care in matching the diffusing screen to the light pattern (as will be described in a subsequent article), will result in evenly-lighted negatives and uniform prints. A diffusion enlarger, especially one using flashed opal glass, may be very slow as compared to a condenser type. Use of larger lamps, good reflectors, and lenses of large apertures (to $f/3.5$) offset largely such tendencies to extreme slowness. A diffusion enlarger, when handling a very dense negative or when making giant blow-ups, may have to be turned on for so long a period that there is danger of overheating and permanently buckling the negative. By breaking up the exposure time with cooling periods, this may be avoided.

CONDENSER ENLARGERS: A condenser enlarger is one that uses one or more converging lenses to direct light through the negative and toward the projection lens. The true converging-beam condenser enlarger, popular in days gone by and still in use in many darkrooms (including mine), employs a concentrated source of light and two plano-convex condenser lenses mounted, with their curved surfaces almost touching, so the flat surface of one lens is an inch or so from the negative. The condensers have to be at least as great in diameter as the diagonal of the negative to be illuminated. Such an enlarger is characterized by maximum detail in the print, good print contrast, and good light efficiency because much of the negative illumination reaches the projection lens. This efficiency gives the enlarger the ability to make huge blow-ups and to print through "stove-lid" images. Drawbacks include the cost and weight of condensers; tendency to emphasize negative grain, surface scratches, and other blemishes in the print; sometimes greater contrast as compared with diffusion-enlarger prints; and the fact that the lamp position may have to be adjusted when much change is made in enlargement size. Practically, because of certain optical shortcomings, lamp position can remain fixed except when there is considerable change in degree of enlargement. Prints from about 5x7 to 11x14 are made in my darkroom with a somewhat ancient 4x5 condenser enlarger using a 5½-inch projection lens of $f/4.5$ maximum aperture, without shifting lamp position. The lamp is a T-20, 500-watt projection type dimmed by a rheostat, and the lens is usually stopped down slightly, to about $f/5$.

Straight condenser enlargers have un-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dergone various modifications that make them more adaptable. Because of their speed and sharpness, they have become popular among miniature-camera fans who, if they have any ability at all, need not worry much about negative grain and blemishes. Strictly speaking, many of the so-called condenser enlargers in use today are really diffusion machines that use condensing lenses to distribute light evenly over the negative, from a lamp having a translucent bulb.

The essential parts of a converging-beam condenser enlarger are shown in the diagram that appears at the beginning of this article. With the lamp on, the enlarger lens is adjusted until the negative image formed on the easel is sharp and of the desired size. Then, with the negative removed, the lamp is adjusted until the light over the picture area is of uniform intensity and maximum brilliancy, and shows no color bands. Once this adjustment is made, it seldom has to be altered unless a considerable change is made in degree of enlargement. The negative is replaced, and the exposure made. It is possible, with a 500 or 1,000-watt lamp and a negative of not too great density, to make 8x10 prints from a 3¼x4¼ negative in a few seconds, on contact paper. The same lamp can be dimmed with a rheostat to permit the use of ordinary enlarging paper. Condensing lenses suitable for a converging-beam enlarger or some modification of it, can be purchased from photo-supply houses and from dealers in surplus optical equipment. The lenses should be mounted loosely in their metal cell to allow for expansion caused by heat. Distance between the convex surfaces is about 1/16 inch or so, and is not critical.

MODIFIED CONDENSER ENLARGERS: With the set-up just described, print contrast is high. This is because the negative, by scattering light, robs some of the converging beam of its rays. Since there are no wandering rays of light (as there are in a diffusion enlarger) to offset some of this loss, portions of the print representing the denser parts of the negative where scattering was greatest are relatively underexposed. For similar reasons, surface scratches, etc., are recorded more prominently.

By introducing certain modifications, a converging-beam condenser enlarger can be given some of the attributes of the all-diffusion type, while retaining some of its own inherent speed and ability to reproduce crisp detail. One modification is to place, somewhere between lamp and condensers, a sheet of groundglass or other diffusing medium. Thus the negative becomes illuminated with a diffused instead of concentrated beam of light. Image contrast may be lowered as much as one grade of enlarging paper. Blemishes and negative grain are reduced or eliminated, and the lamp position, once determined, needs no further adjusting.

Practically the same effect may be produced by substituting, for the clear-glass projection lamp, one having a diffusing bulb. A standard 200-watt white-bowl PS (pear-shaped) lamp may be used, or a standard opal-bulb enlarger lamp.

When such a diffusing bulb is used, a single condensing lens may be made to do the job instead of two. This can be a single plano-convex lens placed so its flat side is very close to the negative or in actual contact with it; or, as in some manufactured enlargers, a special double-convex lens plus a pressure plate.

### Enlarger Light Sources

Much already has been said about various kinds of lamps, but a few additional remarks may be helpful.

Incandescent tungsten-filament lamps' biggest drawback is that they produce much heat in relation to actinic light output. For most enlarging purposes, white-bulb lamps may be used. Ordinary household lamps having inside-frosted bulbs are usually unsatisfactory because they have a central hot spot that is much brighter than the remaining bulb area. Bulb size sometimes makes it inconvenient to employ 120-volt lamps in special types of small enlargers, or perhaps there is no 120-volt current available. Low-voltage automobile headlight lamps and similar small lamps offer possibilities when used with transformers. Light output and operating life are good. These lamps permit the photographer to operate his enlarger from a storage battery when necessary. The compact size of the lamp permits it to be used in reflectors of more nearly ideal shape.

If a little care is exercised, over-volted floodlamps, preferably the kind designed specially for enlargers, will give complete satisfaction and increase the flexibility of the enlarger. A No. 1 floodlamp consuming about 250 watts is, at maximum brilliance, equivalent to about a 750-watt normal-voltage lamp. This is because the flood operates at a high filament temperature, and the actinic value of incandescent light increases with the temperature of the incandescent source. A rheostat is necessary to control a lamp of this type, to prevent overheating during focusing, to reduce the light to an intensity where exposures are long enough to be timed accurately, and to facilitate dodging. When an over-volted lamp is used, ventilation must be excellent in order to prevent damage to the enlarger and the negative, and to prolong lamp

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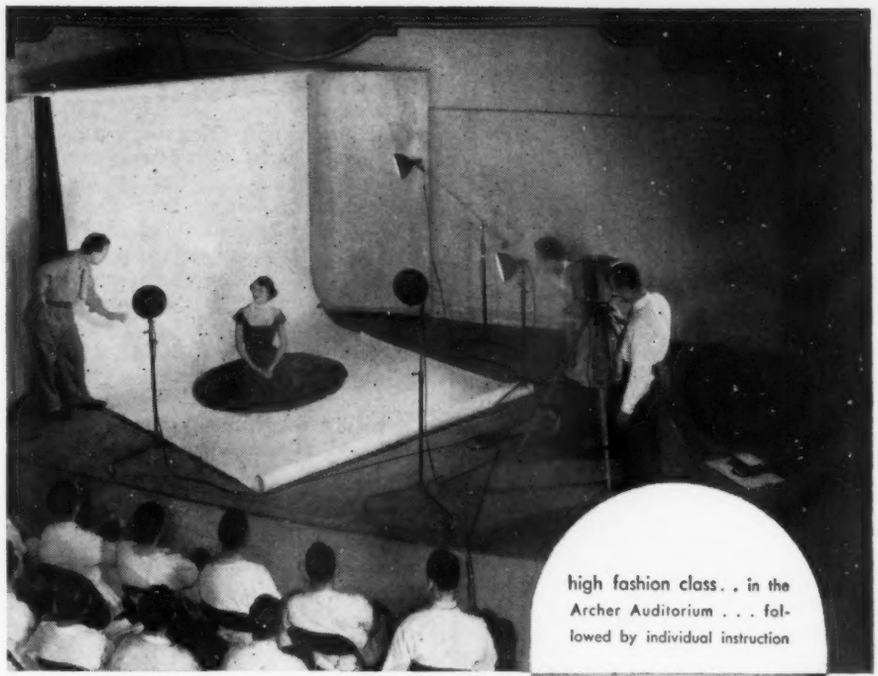

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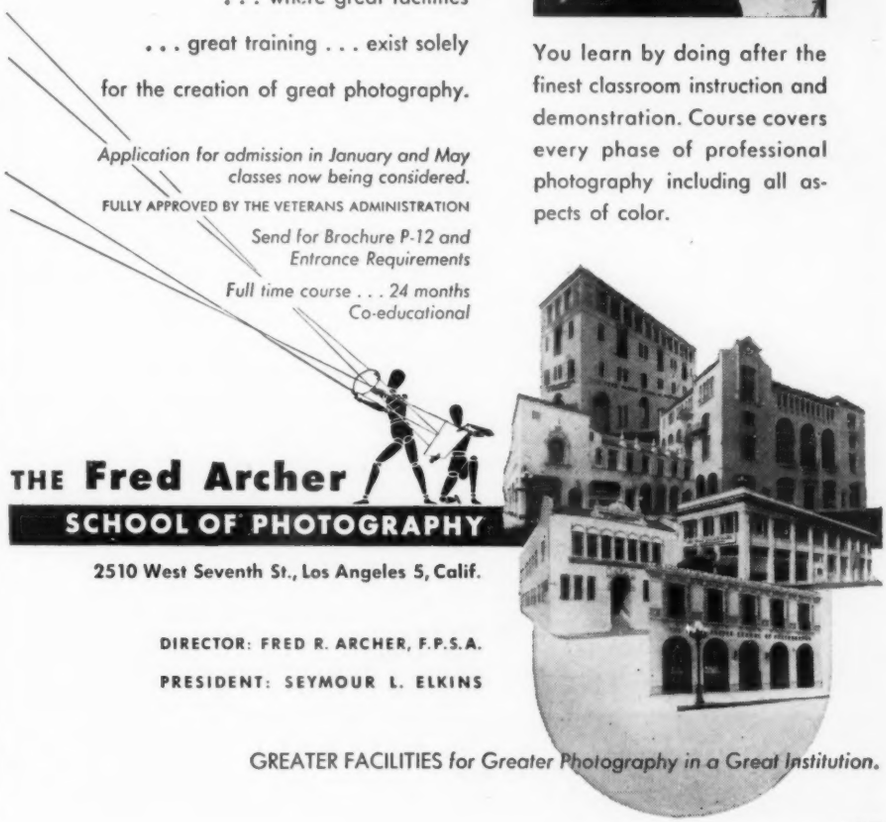

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life and thus avoid excessive lamp costs.

Some photographers have adopted the so-called cold-light sources. One type consists of a number of small, standard fluorescent lamps mounted parallel to form a rectangular or square unit that replaces the usual incandescent lamp. One photographer made a unit for his 5x7 enlarger by mounting four 15-watt T-12 daylight fluorescent tubes side by side, the separation between them being about ⅜ inch. This unit was placed about 5 inches from a groundglass diffusion screen that was 1½ inches from the negative. He found the printing speed to be considerably increased over the incandescent-lamp setup he had been using. Exposure was controlled by a shutter.

Coiled mercury-argon tubes operated by high-voltage transformers are another source of cold light. The units, which can be made to order by a neon-sign company, can be shaped to correspond to the size and shape of the biggest negative that will be used. Such a light source is virtually heat-free. The tube should emit enough visible light to make focusing easy. Because of the presence of high voltage, the lighting unit and accessory equipment should be well insulated, and care exercised in using the enlarger, especially in a basement or near plumbing. In fact, such care should be exercised with any electrically-operated enlarger employing household voltage or higher.

To SUMMARIZE: If you want speed, crisp detail, and relatively high print contrast, a condenser enlarger using a concentrated light source would seem to be your best bet. If you prefer softer prints and want to worry less about grain and blemishes, a diffusion job should be adequate, particularly in the larger negative sizes. Or you can compromise by using a condenser enlarger equipped with a white-bulb lamp or having some other form of diffusion medium between filament and condenser unit. If this diffuser is removable, the enlarger can be converted from one type to the other at will, with little effort.

### Construction Hints

Some of the common defects of home-built enlargers include the following: 1—Too little light reaches the paper or easel, making long exposures necessary . . . especially in diffusion-type enlargers. 2—Negative illumination is uneven, with perhaps a "hot spot" in the center. 3—Poor image definition resulting from use of an unsuitable projection lens. A lens of restricted aperture may also account for some of the long exposure required. 4—Inadequate ventilation for removal of heat, which may cause negatives to warp, condensers to crack, and lamps to burn out prematurely. 5—Poor mechanical or optical performance caused by careless workmanship. Take your time, and try to turn out a professional-looking job. 6—Knobs and other controls that are too small, that work hard, and that are placed where they are difficult to reach: 7—Poorly-made negative carriers. 8—Placement of enlarger where it will be splattered by solutions or where it vibrates or is unhandy to operate. 9—

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Dirty optical components. Keep the lamp, condensers or diffusing screens, negative glass, and lens surfaces clean. 10—Poor electrical construction. Take particular pains to insulate all wires and other electrical parts so there will be no shorts and so the current will not reach the body of the enlarger. And then, as an added precaution, run a hefty ground wire (at least No. 12 solid copper, bare or insulated) from the enlarger housing to a water pipe, clamping it tightly against a bright spot on the pipe, and bolting or clipping the other end to the enlarger housing. Such a ground wire is particularly desirable when you are working in a basement that has a damp floor, or where you may accidentally touch plumbing and the enlarger at the same time. 11—As a safeguard to knuckles and other vulnerable spots, eliminate sharp corners and edges from the design of your home-built enlarger. More than one manufactured enlarger could be improved by a little work with a file, too.

You will find that aluminum is one of the most pleasing materials with which to work, when constructing your enlarger. Aluminum cooking utensils often can be adapted. Aluminum floodlamp reflectors make good lamphouses. Sheet aluminum, preferably a soft variety (avoid stiff, brittle types of aircraft sheet), can be cut, drilled, bent, and otherwise worked easier than most other sheet metals. It requires no special surface finish. Soldering, while possible, is a bit difficult for most amateur mechanics, so the preferable method of fastening is by means of rivets, bolts, or self-tapping screws. Brass escutcheon pins cut to the required length make excellent rivets. Edges of aluminum sheet are easily smoothed and trued by draw-filing: hold a flat mill file at right angles to the sides of the piece, and move it back and forth sidewise (parallel to the aluminum edge).

Machine-bolt sizes most useful to the enlarger-builder include 2-56, 6-32, 8-32, and ¼"-20. Taps to cut threads for bolts can be bought for 25 cents or so each. Also, you will need twist drills to make holes of proper size for threading with these taps, as follows:

| Bolt Size | Twist Drill No. |
|---|---|
| 2-56 | 50 |
| 6-32 | 36 |
| 8-32 | 29 |
| ¼"-20 | 7 |

Lubricate the tap with lard oil or a commercial tapping compound. When threading aluminum, kerosene containing a little machine oil will do.

These are some of the things you will want to know before you start planning a home-built enlarger of your own. A little care and foresight go a long way when you get into a project of this kind, so remember to consider all the angles before you make up your mind just what type of outfit will be best for you.—

[*This article on the general principles of enlarger construction is the first of a series of three, by Mr. Burton. In subsequent ones he will tell how to build a diffusion-type enlarger, and how to construct a condenser enlarger that can be modified to provide controlled diffusion, depending on the contrast desired.*—Ed.]


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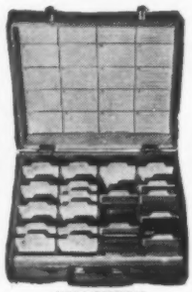

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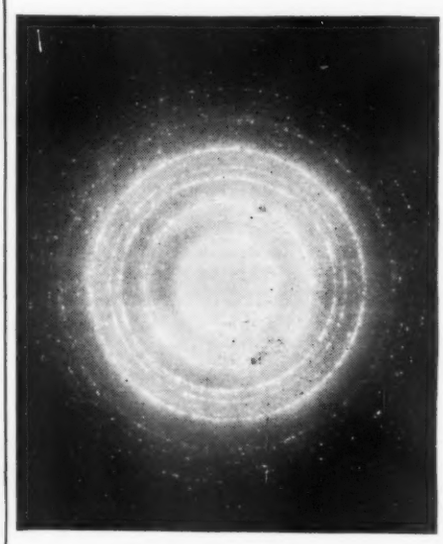
## Adventure in an Unknown World

(*Continued from page* 85)

and the intricate movements of machines. The secrets of gases and liquids, of such vital importance in war-time, are revealed by this new seeing eye. The explosion flame of carbon monoxide and oxygen which looks so neat, orderly and symmetrical, has its war application. How this destructive aim contrasts with the logic of its alternating cycles of flame!

It is well known today that sound may be recorded by photography. More than that, sound waves have been made visible by the stroboscope. The air disturbances caused by a flying bullet can be photographed by artificial lighting to show the passage of the bullet through the air. The reflected electron diffraction pattern is another revelation of visual identity between nature and science.

In industry, scientists and photographers work together to record the history



**Electron diffraction** of aluminum oxide presents a new composition in circles in this RCA photograph by Dr. R. F. Baker.

of spark and lightning flashes, stresses, tensile strength, photo-elasticity, explosions.

From stereoscopy, once a favorite parlor pastime, engineers and aerial photographers obtain valuable data for interpretation. At high flying altitudes all lenses for practical purposes become flat field, and many of the baffling problems of terrestrial photography vanish. Aerial photography creates strange patterns and textures in simple and intricate compositions.

The tiniest moment of life is no longer safe from the searching scrutiny of scientific photography. Its penetrating eye pries beneath the surface; and we see that the former static categories of "organic" and "inorganic" are as mechanical as the old conceptions of the universe. We see, too, that smooth, shining, metal surfaces are really worlds in action, as violent and embattled as a theater of war, with ruins which look like the aftermath of an air raid. Thus our minds are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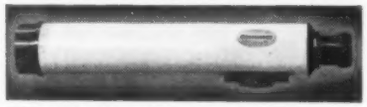

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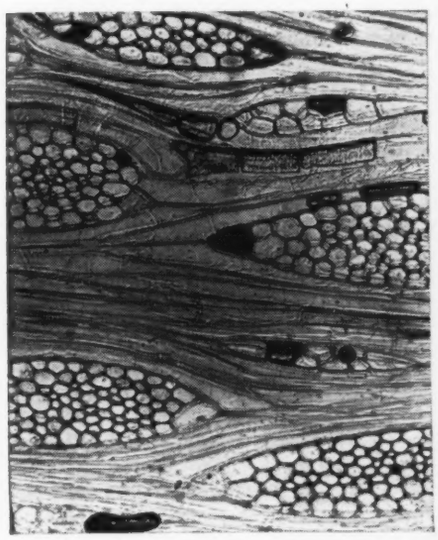
continually readjusting from earth to aerial views; the blurred impression of a fast action to the analytical recordings of the high speed motion picture camera or the speedlamp.

Photography has done wonders in all fields. It has documented a century of history the world over. It has given us a visual chronicle of life such as no other period has had. What, then, is the contribution of scientific photography to the total?

Scientific photographs have been made for utility and for permanent files which might be studied over and over again. Often the photography has been purely a technical matter, left to technicians, not photographers. Such photographs



**Panama mahogany** has this interesting structure pattern, revealed in a microphotograph at 600x by Maximilian Toch.

have been made with no idea that they could be of general interest. The scientists themselves do not generally care whether the photographs are beautiful, as long as they can read in them the answers to their own questions.

Although scientific photographs are made with the laboratory, not the gallery, as their objective, they possess amazing freshness and vigor of impact. Even the abstract lines of the seismograph, cardiograph and the oscillograph, can be full of arresting compositions. If motion is the common denominator of modern life, then scientific photography is rich in "speed-forms" which will influence other kinds of photography, art, and design in general.

These scientific photographs may not qualify under the restricted judging rules of the average photographic salon. But in many cases they are far more arresting and stimulating than many of the ordinary photographs seen on exhibition walls. We can find new dimensions in the scientific photograph. All photographers can benefit from a closer study of these photographs. Here is a new world of unknown and baffling appearances, revealed through scientific photography. For those who care to explore it, it will prove a starting challenge to the imagination.—

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# CAMERA CLUBS

### Hit Scored by Slide Exhibit

When *Long Beach* (Calif.) *Camera Guild* was asked to project color slides as a feature of this year's Long Beach Flower Show, neither club officials nor show committee members were prepared for the unprecedented public enthusiasm which the transparencies brought forth. Some 50 slides by club members were combined with another group of 40 showing flowers and flowering trees of Ohio and a selection loaned for the occasion by a Santa Monica slide specialty house. Originally, only two showings had been scheduled, but such interest was manifested in the feature that four additional projection sessions were put on, plus a last-day continuous showing which lasted eight hours.

So successful was the pictorial presentation that Pacific Flower Shows, Inc., sponsors of the affair, have delegated the *Guild* and *Long Beach Cinema Club* to provide showings of color slides and color movies annually henceforth. No doubt other color clubs and sections throughout the country can gain similar recognition by local flower show committees, and it will be interesting to follow the progress of such a movement.

### Nature Club Program Meeting

Newest of many features through which *Nature Camera Club* has made the Chicago International Nature Photography Exhibition the largest of its kind in the world is a recently-instituted program meeting which is put on for and by contributors to the show. First of these conclaves is being held during November, 1948, at Chicago Natural History Museum, with invitations sent to all exhibition entrants. News, instruction, and other information are contained in the "Exhibition Bulletin," which the club sends out periodically. A recent issue of the "Bulletin" included advice on how to pack slides for shipment, details on how a certain outstanding nature picture had been planned and made, and news concerning members' work which has been published.

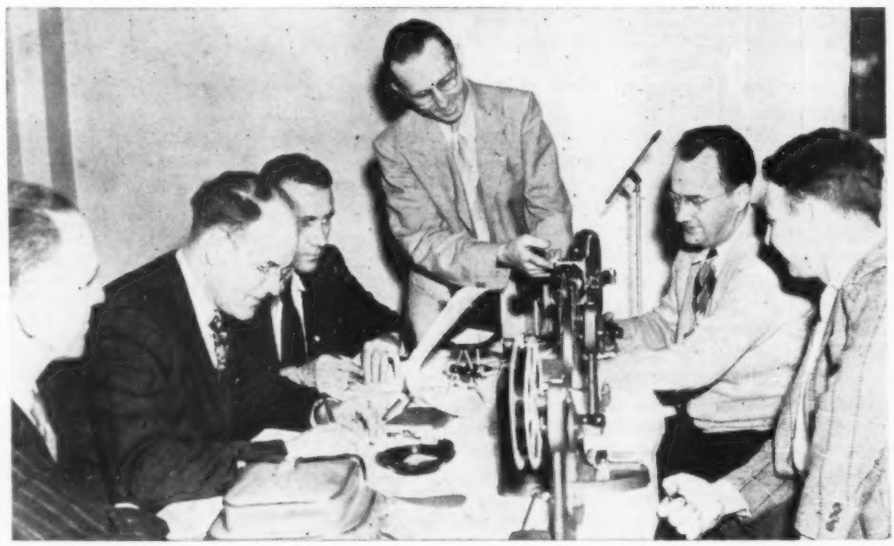
The 1948 Nature show drew entries from Argentina, Alaska, Bermuda, Canada, England, Holland, Hawaii, Italy, Mexico, South Africa, and 40 of these United States. Details concerning the club can be obtained direct from H. J. Johnson, 1614 W. Adams St., Chicago 12, Ill.

### Ambitious Program Undertaken By Amateurs in Frankfurt

Operating on a schedule similar to those set up by the more successful clubs in this country, *Foto-Gilde*, of Frankfurt-am-Main, Germany, offers evening instruction courses for both beginners and advanced amateurs; lectures; demonstrations; field trips; intraclub print competitions with assigned subjects; and salon exhibitions and exchanges. The German group has written to this department to request immediate correspondence from any American clubs which may be interested in swapping ideas and prints. Write them today, and address your correspondence to Foto-Gilde, attention C. Seitz, Hostatostrasse 28, Frankfurt-am-Main, Germany.

### Book This Exchange Show

At about the time you read this, an exchange show of 20 prints will have been readied for the road by *Bethlehem Camera Club*, it is learned. Clubs interested in scheduling this traveling exhibit should write to F. Joseph Weidlinger,



**During a session** in the 12-lesson movie course offered by Smoky Mountain Movie Club, President B. T. Behrens (standing) demonstrates a titling device. Located in Asheville, N. C., the club in its first year of existence has several impressive achievements to its credit. The members shot a 16-mm color movie for the local Community Chest, and did so well with it that henceforth they will be represented regularly on the Chest committee.

823 Vernon St., Bethlehem, Pa. Additional news from the club is that this year its members will give complete photographic coverage to the renowned Christmas lighting and decorations of "the Christmas City of America." Arrangements have been made with the city fathers to leave the festive lights on all through one night to accommodate the photographers. (When advised of this development, the most disappointed man in the country was the editor of this magazine, Frank Fenner, who will be unable to return to his native heath to join in the activity.)

### Suggestions Wanted

Won't some of you old-timers send a program suggestion or two to the members of a couple of comparatively new clubs? These groups have written in to us in hope that some constructive correspondence with more experienced clubs will come their way, so drop 'em a line—*now*. Here are the addresses:

*Wisconsin Valley Camera Club*, Virginia Hopkins, correspondent, 120 Fifth St. South, Wisconsin Rapids, Wis.

*Appleton Camera Club*, care of Robert Sigman, 1124 W. Prospect Ave., Appleton, Wis.

### We Hear . . .

THAT C. J. Bulte, of Amsterdam, The Netherlands, sent to *Minneapolis Cine Club* the first roll of color film on Holland he shot in that slick new 8-mm job which was obtained for him by the club. You may recall that the American camera was sent to Bulte to replace his own equipment which had been confiscated by the Japs when they invaded the Dutch East Indies, the stipulation being that the Netherlander would shoot a roll of color showing scenes in Holland and ship it back to Minneapolis. He's also sent them his latest 8-mm feature in black-and-white.

*Johnstown* (Pa.) *Camera Club's* sixth annual show attracted 2200 visitors in two days, which certainly speaks well for the prints.

A few of the boys down at *Everett* (Mass.) *Camera Club* claim to have detected A Trend in prize-winning subjects in a snapshot contest put on by one of the big-city newspapers down their way. We quote from the club's newsletter, "The Viewfinder," as follows: "If you want to win a prize . . . just find a cute kid, snap the picture, never mind the background, don't bother to focus, just snap it and mail it, and the next mail will bring you a good check and the honor(?) of being a prize winner." Come to think of it, we've noticed something along this line occasionally. But don't hit the glacial acetic too hard, boys—they've gotta start *some*where.

*Erie* (Pa.) *YMCA Camera Club* is in its 13th season. This outfit, by the way, puts out a very legible vest-pocket folder in which are listed the entire club year's dates and program subjects. And for our money, the programs leave nothing to be desired. If you want to see what a swell list of activities can be crammed into an eight-month period, drop a line to Steen Thompson, care of the club, and ask him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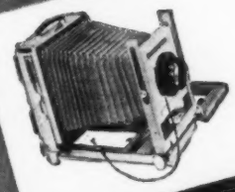

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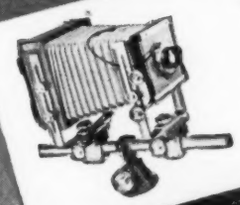

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for one of the folders. Read it—and then get your program chairman going on the 1949-50 schedule for your own group.

*Vancouver* (B. C.) *Photographic Society* is set for a reorganization the first of the year. New group is to be formed with a limited membership.

When members of *Wilmington* (N. C.) *Camera Club* devoted an outing to photographing Miss North Carolina at the seashore, they did it right. Each bug-eyed clubber was given 5 precious minutes of his own for posing the comely model while the rest of the boys kept their silence and their distance. There was a good turnout, apparently, because the shooting lasted from 10 a.m. to 1:30 p.m. (who's going to quibble about having the sun low at a time like that?). Bet Miss North Carolina's mother never told her there'd be days like *that* one! The Wilmington Junior C. of C. thoughtfully put up a $100 prize for the best print.

*Baltimore Camera Club* has picked A. Pearce King to run things for this season. John J. Hopkins is secretary, and the club's address is 601 W. North Avenue, Baltimore, Md.

Now that *Photographic Group of Philadelphia* is ensconced in the new diggings at 431 Walnut St., members are enjoying such facilities as lockers, darkrooms, studios, a makeup room for models, and a lounge. Nice going.

Recent field trip of *Morningside Camera Club* (Inglewood, Calif.) must have been a success. Before starting the safari, the members read up on how to do it as told in that POP PHOTO article.

With Ray LeBlanc, the one-man photographic band, at the helm, *Connecticut Valley Camera Club's* forthcoming International Salon should be a dinger. The Hartford bunch already has good exhibition space arranged for and frames and glass ordered. Only thing which might possibly hold up things is the threatened contest between Ray and Pop Warner of *Everett Camera Club* to see which gent can make the longest speech. The mass of warm air which blanketed New England in September has been attributed to the training maneuvers of both orators.

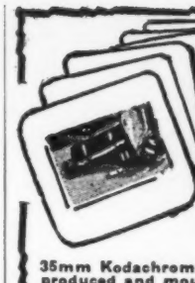
*Worcester Photo Clan* has a traveling print show on the fire. If you're interested, the best address we have for them is Higgins Laboratory, Worcester, Mass., care of Kenneth Colvin, club secretary. (Incidentally, Ken, *our* address is *not* 608 S. Dearborn St. Nor is it 540 N. Michigan Ave. It's 185 N. Wabash Ave., Chicago 1, Ill. So change that addressograph plate, huh?)

*Niagara Cinema League,* which meets at 332 East Utica St., Buffalo, N. Y., has entered its tenth season. They pack 'em in with programs like this (one program): educational film, business meeting, instructional film on lens coating, intermission and refreshments, member's film clinic, and another educational movie.

In *Milton* (Mass.) *Camera Club's* bulletin, "Sharp Focus," we found this advice to nature photographers: "When photographing a centipede, focus at a hundred feet."

All right—*you* send in a better one.

—*Whit Hillyer*

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## How to Tell a Photo Story

(*Continued from page* 86)

little story ideas that could be easily converted into photographs.

At first glance it seemed almost impossible to write a story having only two characters in it, but after looking the problem over I found it quite simple. Naturally, the triangle plot was out of the question, but when for "plot," I substituted the word "problem" I found that there were scores of stories that could be written. All I had to do was to start with a problem and then let it work itself out, one way or another. Both or either of the characters set out to do something: for a comedy I let them succeed, for a tragedy I didn't. Humor or pathos could be worked into either plan. Several twists could be given these two basic story forms by having the hero and heroine friendly or not, helpful to each other or otherwise. The text of the strip illustrated shows how this works out better than I can describe here.

After I accounted for characters and story plots, the next thing I needed was subjects to write about. I made lists of activities in which children might indulge under ten headings—indoor and outdoor for each of the four seasons and also for the year 'round. The activities included housework, everyday living occupations, sports and games, special holidays, garden work, playing with pets and animals, on the water, in the woods and fields, on the street, etc., and subdivided themselves into several hundred others, enough story material for a lifetime.

So much for the planning. The next consideration, how to get the models to do their part, was equally important. I found it advisable in taking pictures of this type, not to handle the children too much. Overdirecting takes the fun out of posing . . . the children grow sullen and show definite aversion to the proceedings. When this happens it's time to quit for the day.

Most children go through a stage in which they are absolutely ignorant of the function of a camera. This makes them perfectly free and natural, and wonderful subjects for this kind of photography. Unfortunately, this stage passes all too soon, and they quickly learn what that guy with the camera is up to. It then becomes necessary to "let them in"—to arouse their interest and enthusiasm for the strip so that they will co-operate in the proceedings.

Handling the models is actually a subtly informal business. I let the children go ahead with their games and activities pretty much on their own. Direction amounts to playing along with them, guiding them into new positions, and shooting as soon as I see what I want. Children's emotions change so often that every expression I need for the strip passes in front of my eyes as I watch them with my camera. Generally speaking, the shooting procedure merely amounts to following the development of the children's activities at one particular time and place. At the beginning of the


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day I try to get some shots of the children while they are still fresh and looking forward to the day's activities. Then, I follow them around, though this sometimes requires the agility of a goat, and take step-by-step photographs of "what happens." And anything can happen when two children are working out problems. As for composition, lighting, picture angle, etc., the same principles hold true for comic strip photography as for other types of pictorial work.

Except in a general way, I don't worry too much about composition while shooting. I usually pick a spot for my shooting that is picturesquely simple—a waterfall or a sandy beach, a sunlit section of woodland, a neat garden or yard, sidewalks and stone steps—places where you would naturally expect to find children at play. With a little care it is hard to go wrong compositionally when taking pictures in such places. If the story calls for more populated surroundings, I try to shoot from angles that exclude as much of the extraneous material as possible.

While I am shooting I don't have enough time to think about such theories as "S" curves, diagonals, lines or masses. Instead, I merely fill the viewfinder with my subjects and *nothing else*—and shoot. When I feel the need for design in a picture I get it from the simple background lines, which do not present knotty problems of composition.

I do most of my work out-of-doors, where I get sharp, poster-like effects in direct sunlight. However, in shooting the Christmas strip shown, I used the simplest possible lighting set-up—flash at the camera only. Since I had only one bulb to change between exposures, I was able to keep up with the rapidly changing antics of my children.

After the pictures have been taken, I am ready for the last big step in the process—the layout. I make contact prints of all the pictures and arrange them for study in logical action sequence. I use composing ells (two ell-shaped pieces of cardboard which fit together to make an adjustable rectangular frame) and examine the pictures for the best composition. Using the inside edge of the ells as a ruler I mark what I feel to be the suitable composition on each print with a heavy pencil line. Later I generally have to modify these proportions to make them fit into the final layout. To get variety into the strip, I try to use some close-ups featuring the children next to long-shots showing the setting.

The fact that a dozen pictures or so will be displayed side by side certainly complicates things. For my purposes, I have found that the prints should not vary too widely in key, which means that the percentage of similar tones should be approximately equal in all the pictures. If this rule is violated, the high key pictures will look flat in contrast to the others in the final layout.

The amateur, making these strips for his own pleasure, can make a layout any size he desires. All he has to do is mark up a piece of cardboard to indicate the placement of the title and each picture, then enlarge his prints to the desired size.

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In my case, however, I wanted to make several layouts in the same proportions as the comics in the standard small-size Sunday newspapers.

I arrived at the proportions for this layout after considerable research into the make-up of the Sunday comics. The same source gave me the correct size for the lettering in the balloon captions that carry Seb's and Sue's conversational efforts. I finally arrived at the following sizes. The over-all dimensions of the assembled strip, as reproduced in the Sunday comics, are 9¾ inches wide to the outside edges of the pictures by 14⅜ inches from the top of the title strip to the bottom of the lower strip of pictures. The little pictures at each end of the title strip are about 2⅛ inches square and the main strips are 2⅞ inches high. The spaces between the pictures are 3/16 inch in width.

Actually, I decided to make the strip much larger for the sake of convenience while working. I did some fancy calculating to determine which proportions would make the most economical use of enlarging paper. Finally, I decided to enlarge everything to almost twice the size of the Sunday comics, and the proportions worked out to exactly 87 to 46. Since these were cumbersome figures to work with, I devised two handy gadgets, an enlarging easel and a scale or measuring stick, both especially adapted for my purposes.

The easel is made of 12-gage steel sheet and consists of a base plate, a hinged rectangular frame and a sliding mask that controls the length *only* of the opening in the frame. The frame is hinged to the base with a piano hinge and the adjustable mask slides along a ¼-inch drill rod. The drill rod is held at each end in a small steel block and these blocks are screwed to the hinged frame. Most important, the length of the frame opening is indicated, in terms of the finished reproduction, on a graduated scale fixed to the base of the easel. The indicator moves with the mask, and all I have to do to make a print that would be 3½ inches long is to slide the indicator to the three-and-a-half position on the scale. The enlargement will actually be 6⅝ inches long, or nearly twice the size it would be in the Sunday paper.

The second gadget, the scale, is made of cardboard. Its graduations are enlarged to the 87/46 proportion, the same as the indicator scale on the easel. I use it for laying out the 22x28-inch showcard stock on which the strips are finally mounted. The scale measures 18 "inches" to the enlarged size, though it really is about 34⅛ inches long over the graduations.

Following the layout, I enlarge each print to the desired size. Then I am ready for the mounting. I follow directions on the dry-mounting-tissue packet explicitly, except that I trim the tissue just a tiny bit smaller all around than the prints. With a hot iron I tack the tissues to the prints in four places, the edge centers. I then place each print in its correct position on the mount and tack the loose tissue at the corners to the mount. With the tissue tacked at


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four places each to both print and mount, there is no possibility of the print slipping out of place, and an entire set of prints can be tacked on before the mounting is completed with flat-iron and brown paper in the usual way. The greatest part of the job is now over.

Last come the balloon captions through which the characters talk. Although they are the easiest part of the job, they are a very important ingredient of the strip. Writing them amounts to a compromise between space limitations and the number of words required to tell the story fully but without becoming too verbose. Generally, I start with long sentences and whittle them down gradually, taking care to preserve the original meaning and character of the statements. Several rewrites may often be necessary. When I have arrived at the combinations that satisfy, I letter the results on fairly opaque notepaper in black drawing ink with a B-6 speedball lettering pen. Then I draw the balloons around the sentences lightly in pencil, cut them out and mount them on the pictures with rubber cement.

After the balloons are pasted in, the job is finished, but amateurs who wish to give their handiwork to friends can make duplicates by copying the original in the usual way. Once the copy negative is made, as many copies as desired can be printed.

Copying of the original picture has also the advantage of concealing the fact that the balloons were pasted in. The lamps used for copying should be carefully placed for flat lighting to avoid shadows around the edges of the balloons.

This winds up the process of making your own photographic comic strips. Wiping your brow, you may exclaim, "What's comic about it?" I think you have a good point, since the words "comic strip" merely describe the form in which my work appears. But I can assure you that these strips will be a lot of fun once you get the hang of it, and they certainly will receive an enthusiastic response from your family and friends.—

## ANSWERS TO PIX-QUIZ

(See Page 28)

I. (3) prints with unevenly scalloped edges, instead of a straight trim.

II. (5) glistening eyes.

III. (2) the rays of light coming from any source which fall on the subject.

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After an inspection this book will be a must for any photographer who wishes to go beyond the broad pictorial aspects of photography to explore the techniques of the various processing procedures. A concise practical handbook, it explains the purpose and use of the many chemical compounds and solutions, together with their practical application to everyday problems of technique. Included are the detailed functions of the ten most commonly used chemicals, a full listing of photographic chemicals, tables of conversion, measure and equivalents, and a list of abbreviations used in photochemistry.

MODERN COLOR PHOTOGRAPHY, by William P. Durning. Published by the Ziff-Davis Publishing Company, 185 N. Wabash, Chicago, Illinois. Board bound, 4¾x6¾, illustrated, 108 pages, $1.

The author, a well-known photographer and consultant on color, tells how color film can be put to best usage, without memorizing a vast amount of technical data. He explains the differences between all types of modern color films, the conditions under which they can be used successfully, and how they are processed. Selection and use of the proper filter for each type of light also is discussed. The book also contains detailed instruction for color work by daylight or artificial illumination, and offers many valuable suggestions for composition and choice of subjects. If you want to obtain color pictures which will be a source of enjoyment and gratification, this book will act as a depot of such information.

EDITING AND TITLING MOVIES, by Ormal I. Sprungman; LIGHTING YOUR PICTURES, by Don Mohler; HOME-BUILT PHOTO EQUIPMENT, by Walter E. Burton; COMMERCIAL PHOTOGRAPHY, by Victor Keppler; MAKING YOUR PICTURES INTERESTING, by Earl Theisen. All published by the Ziff-Davis Publishing Company, 185 N. Wabash, Chicago, Illinois. All cloth bound, 4¾x6¾, profusely illustrated, ranging from 144 to 160 pages, each $0.95.

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PAINTERS AND PERSONALITY, by Sam A. Lewisohn. Published by Harper and Brothers, New York City. Cloth bound, 6½x9, profusely illustrated, 324 pages, $5.

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## "Dry Photography" Demonstrated

XEROGRAPHY, a dry rapid process for making pictures, reproducing documents and printing on almost every conceivable surface, was demonstrated publicly for the first time at the 33rd annual meeting of the Optical Society of America at Rackham Auditorium, Detroit, on October 22nd. Images are reproduced by electrostatic methods in contrast to the chemical basis of familiar silver-halide photography or blueprinting. The presentation was made jointly by Dr. R. M. Schaffert, supervisor of graphic arts research at the Battelle Memorial Institute of Columbus, Ohio, and Joseph C. Wilson, president of the Haloid Company of Rochester, New York.

This new process makes use of an electrostatically charged plate which may either be exposed in an ordinary camera or "printed" by contact or projection with standard photographic equipment. However, unlike photographic films and printing materials, the "xeroplate" is used again and again to produce as many similar or different reproductions of the subject matter as are desired. Erasure of the preceding image from the xeroplate and recharging takes seconds. "Film speed" is about equal to fast projection paper.

After the electrostatically charged plate has been exposed to the image-forming light rays, it is developed by dusting a resinous black or colored powder over its surface. The result is a positive mirror image made up of the black or colored powder which adheres to the areas of the plate that have not been exposed to light. The "printing" paper, wood, or other material intended to receive the permanent image is placed in contact with the developed xeroplate and then briefly charged by means of an electronic device which transfers the resinous image-forming powder particles to its surface. The print material is then heated in a baking oven or placed under infrared lamps for a few moments to fix the image permanently—a matter of melting the powder granules and fusing them to the printing surface. Exposure and "development" can be completed in less than a minute.

First commercial application of xerography will be a compact "xerocopying" machine for the reproduction of letters, drawings, documents and other line work. The equipment is now being prepared for the market by the Haloid Company, well-known printing paper manufacturers who are sponsoring much of the xerography research at Battelle Memorial Institute.

At the initial demonstration, Dr. Schaffert described his conception of a portable self-contained "xerocamera" capable of snapping a picture and producing a finished dry print in a matter of seconds. If the exposure is off in any way, the xeroplate is merely erased and recharged on the spot and the subject immediately re-exposed. Of interest to graphic arts workers was his demonstration of a laboratory model printing machine operating at the rate of 1200 web feet per minute which produced an image by means of electrostatically applied "xeropowder" instead of printing ink.—*Norman C. Lipton.*


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## Press

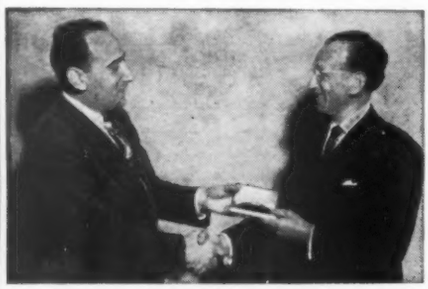
(*Continued from page* 16)

City and other points. One distant editor, who ran the picture, offered to take the dog himself. Pal was finally given a home with a woman in Larchmont, N.Y. and Acme went back into the picture business.

* * *

WINNERS in the contest for the best flash shots taken at the three political conventions have been named by Philip Sperry, general sales manager of the Photolamp Division of Wabash-Sylvania. Democratic convention winner was Sam Falk, *New York Times*. His entry showed Sen. Alben Barkley being kissed by Anita Kitz, crowned Queen of Convention, and embraced by Betty Horstman, lady-in-waiting. The Republican convention winner was Larry Springfield, *Philadelphia Daily News*, whose winning picture showed Governor Dewey and Mrs. Dewey standing together at the podium, with the candidate waving to friends. The Progressive party convention winner was Don Pasquarella, *Philadelphia Evening Bulletin*. His entry showed Henry Wallace and Senator Glen Taylor acknowledging their nominations from the floor, while the latter's young son in arms looks on as though to say "What's it all about?" Three awards were made, one for each convention. Each prize consisted of a Nastrix watch.

**Sam Falk** of the *New York Times* won the Democratic convention flash award with this shot of Sen. Alben Barkley being embraced by Anita Kitz, convention queen, and Betty Horstman, lady in waiting. Photo below shows Alfred Gordon, left, of Wabash, presenting the award to Falk.



**Progressive** convention winner was Don Pasquarella, whose entry showed Henry Wallace and Senator Glen Taylor, with Taylor's son, acknowledging nominations.

**Republican** convention photo winner was Larry Springfield of the *Philadelphia Daily News*, whose winning shot showed Governor and Mrs. Dewey on the podium. Photo below shows Tom Graney, center, a Wabash sales manager, presenting awards to Springfield, left, and Pasquarella.

* * *

LOCAL picture coverage by weekly newspapers was urged at the recent meeting of the Western New York Newspaper Publishers Association in Rochester. C.B. Neblette, head of the Rochester Institute of Technology, suggested employment of a dual-purpose photographer who can make his own engravings.

* * *

NEWS cameras, instead of crossed sabres, made a traditional arch when photographer Jon Dunn and Phylis Spooner were married in St. John's Cathedral in Cleveland recently. Dunn is president of the Cleveland Newspaper

Photographers Association and manager of the Acme bureau there. Fellow lensmen from all newspapers and picture services turned out to give the bride and groom a flashbulb sendoff with full photographic honors.

* * *

THOMAS J. FITZSIMMONS, AP photographer stationed in Rome, Italy, and a veteran of the Palestine battle front, has taken unto himself an Italian

**Thomas J. Fitzsimmons,** AP staff photographer, and bride are congratulated by Rome's city assessor, who performed the rites in the Italian capital's city hall.

bride. She is Beatrice Campriani, a member of the family of Princess Enrica di Dorbone of Sicily. After the wedding ceremony in Rome, they left for a short honeymoon trip in Italy before returning to the United States.

* * *

THE Atlanta, Ga., Press Photographers Association has voted to affiliate itself with the National Press Photographers Association.

* * *

RICHARD FERGUSON, Acme Newspictures bureau manager in Tokyo, went back to Hiroshima on the third an-

**Four** attractive members of the U.S. Olympics team found a bit of America in London when they visited the Acme Newspictures bureau. There, on a Trans-ceiver, a picture of diving events winner Vicki Draves was being sent out on a network. Girls are, from left, Pat Elsener, Zoe Ann Olsen, Miss Draves, and Juno Stover.

niversary of The Bomb and produced a striking pen-and-lens report for U.S. newspapers. His pictures showed some of the structural scars that the city is preserving as a monument to peace, and some of the survivors of the 1945 atomic blast. In his story he told of Hiroshima's ambitious plans for a "city of peace" in the future, and described the benign attitude of the populace. Ferguson pictured "Victim No. 1," a keloid-covered survivor who lives at the Hiroshima Red Cross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hospital under scientific observation and who has commercialized his condition by charging fees for pictures and interviews.

* * *

WHEN the movies need a gent to play a news photographer, they generally pick a guy who doesn't know

**Recently** elected as national officers of the National Press Photographers Association are, from left: John Faber, *Birmingham News*, secretary; Paul Threlfall, *Wichita Beacon*, president; and Sam Mellor, *New York Post*, treasurer.

from which end of the camera the picture comes out. But in "The Lucky Stiff," a new Craig Rice whodunit, you'll see a real-life photographer in the part. He is

**What** to do with your camera when caught in a crowd is demonstrated by Frank Cancellare, Acme photographer from Washington. Squeezed in a shoulder-bumping throng at one of the political rallies, Frank wore his camera on his head.

Roger Bath, Acme Newspictures staffer in Los Angeles, who has been handling studio assignments for years—but always behind the camera.

Bath scorned using a fake prop camera to shoot pictures of Dorothy Lamour, star of the film. He brought his own camera along, and even re-wrote the scene so he could move about instead of popping flashbulbs from one spot the way movie photographers usually do.

* * *

BERT EMMANUEL, *Detroit Free Press* staffer, won his sixth national camera award of the year when he was presented first prize in a contest on marine subjects. His picture showed a tugboat escorting a large ship to port.—


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## A Portrait of Your Pet

(*Continued from page* 70)

camera shyness. Besides, owners are sure to know their pet's likes and dislikes, or some specially cute and appealing trick which you might never discover.

Now let's suppose that you are going to photograph someone's dog. Having heard of your success with pets, the owner brings the animal to your home studio. When arranging the sitting, be sure to find out the breed and color of the dog. In this case he is a red cocker spaniel. Before he arrives, have everything set up and ready, so that he will not get upset by your fussing around with unfamiliar objects. As posing bench use a sturdy card table with the legs sawed

**Outdoor portraits** of your pet are also desirable. The author's "Fellow Traveler" is a good example of what can be done.

off to half length. A high or shaky table is sure to give even the most iron-nerved dog the jitters, and a bench or stool is too cramping. If left on the floor, the animal will surely roam all over the place. On the low, steady table, a small or medium-sized dog will feel comfortable, and yet his field of activity is limited. Should the dog be a large one, use a raised platform instead. The table is covered with a tan cloth firmly tied on so as not to slip or wrinkle, while as background a tan drape is suspended from the cross bar that is fixed on a light stand.

After the lights are in place, turn on the flood as focusing light. Look on the groundglass of the camera and make sure that the whole length of the table is included on it—thus the dog can move off center without being decapitated on the resulting negative. Place a flashbulb carton or any other handy object close to the near edge of the table, focus on it, and then stop down to f/16 or f/22, depending on the strength of the flashbulb being used. At these stops, there will be sufficient depth of field to permit the dog slight backward or forward motion without destroying sharp focus. Remember

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that although over-all sharpness is the most desirable, it cannot always be achieved. But it is most important that eyes and nose be sharp; should definition fall off a little on the ears or the back of the head, the picture can still be a good one. Set the shutter at 1/100, which is plenty fast enough to stop action at its peak.

Allow the dog to become familiar with the new surroundings. Let him sniff the light standards, the camera, the posing table. You and your assistant should talk to him so that he will familiarize himself with your voices. But since he is a stranger, don't immediately rush up and fondle him. While the dog is on his tour of investigation, talk with the owner and find out if there are any specific poses he would like taken. All this time, you should be giving your subject the once-over to decide what are his best angles, and what the most effective pose will be —whether sitting or standing, full face, three quarters, or in profile. It is valuable to observe and then portray not only the individual personalities of pets, but also the characteristics of the type or breed as well. Try to catch the soulfulness of the Cocker, the alertness of the Sealyham, the dignity of the Great Dane, the curiosity of the kitten, and the feline grace and aloofness of the cat.

By now the dog is pretty much at home. Look him over and make sure that his coat is in good order, that his eyes are dry, and his ears sleek. If he needs grooming, this is part of your helper's job. The application of a little oil will make black dogs shiny and enhance fur texture, while a dusting of powder or chalk easily removes soiled or dingy white areas. Now have the helper pick up the animal and place him on the posing table. To banish any uncertainty or feeling of insecurity which might linger in the canine mind, the assistant should give him a tidbit—cheese, sausage, and especially liverwurst. In most cases this will transform the prosaic posing table into Dog Heaven.

Now you're all set. Standing to one side of the table, the assistant tempts the dog with another tid-bit, held just at a height to get the proper head and eye position. You wait, finger on flash release, watching carefully, very carefully, for that desired expression, that appealing, begging pose, that lifted paw. There it is—and pop goes the first flash. Never "freeze" to the flashgun, for if you do, you will be bound to miss that upward swish of tongue to nose, that wink or yawn which might mean a best seller or prize winner. Remember, this is split-second business, not a still-life setup.

After each pose, give the dog a small reward. He will work with zest and vim once he discovers that posing means chips and praise. Be sure not only to give him those little snacks, but be sure to pet him and tell him what a really wonderful dog he is; it's surprising how much he will appreciate this. After three or four shots, let him off the table for a few minutes of leg stretching, a drink of water, or a romp with a toy. This will keep him from becoming bored and restive.

Take at least a dozen exposures at each


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sitting. You never can tell when the animal's action was just a bit too fast for the shutter, or his expression a poor one, and it's better to be on the safe side. Don't be discouraged if there are only three or four really good pictures in the batch—that's a fairly high average. Don't throw out a negative in which there is a slight blurring of paw or tail due to very fast action. Sometimes these pictures in which motion is not completely "frozen" are more effective than ones which are needle sharp all over.

Cats present a different problem. Although dogs usually aim to please, cats are indeed utterly independent. If they feel like posing they will, and if not, they just do not. My first experience with a cat was hardly a happy one, but quite

**Children and pets** make a pleasing combination, like this little girl who is carefully combing and grooming her dog.

typical of what may happen. Following the usual procedure with dogs, I let her loose while prefocusing the camera. Came time for Puss to pose, and she was nowhere to be found. I searched under chairs, under the sofa, in the closet without success. The window was slightly open—my heart went into a tail spin. But peering down into the street, no little corpse met my eyes. After further hectic hunting, the unwilling victim was finally unearthed from the very bottom of a prop box, where she had buried herself under grass mats, tea sets, straw hats, and assorted drapes. Yowling and squalling, she stayed on the posing table but a moment; with a bound she was off for the nearest dark corner, and when caught and reinstated, protested not only with the loudest meows on record but with tooth and claw as well. From this experience and others of a similar nature, I think it most advisable for the helper to wear gloves when handling cats. The only way we could get her to hold a pose was by having my assistant crouch behind the table with a firm grip on her tail. Glaring fierce and enraged into the lens, her ill humor, however, produced a fine and striking set of pictures that made up for all our trouble.

Of course, not all cats are so rough.


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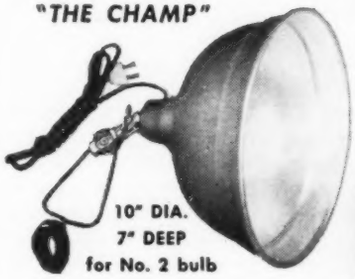

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There was Blinkie, the white Persian, who would pose by the hour for a slice of chicken; there was Mimi, who fell asleep under the soothing warmth of the fill-in flood. But most of them are problems, and they can tax your patience to the utmost. Rhapsody, a grey Angora, was so camera shy that she would only pose on the lap of her mistress.

With cats, who very often tend to crouch, use a lower camera angle than with dogs. Due to their snub noses, the best angle is a front or three-quarter view, rather than in profile. Because of their agility and restlessness, the low posing table is discarded in favor of a high one. The higher their perch, the more apt they are to be quiet for a moment. A mantel-piece, the top of a bureau, or chest of drawers is handy for this. One well-known photographer poses cats on top of a very high tripod. As a lure to induce action and expression, catnip is good—but not too much of it! You can also use a bit of milk or cream, a piece of crumpled paper dipped in fish oil and attached to a string, or any shiny object which can be twirled before their eyes. With cats, the system of barking and meowing seldom works; usually they merely glare superciliously at the camera as if to say: "What fools these mortals be." Generally speaking, little kittens are more co-operative and easier to control, and a wonderful wide-eyed look of surprise can be obtained by picking Kitty up and then dropping her gently but firmly on some prefocused spot.

Not only can you photograph single animals, but groups as well, and these can be most effective and striking. If it is not an action shot but a group portrait, be sure that all the animals are looking in the same direction, for divided interest will spell disaster in photography. With groups, especially, inject a little imagination into your work. Make pictures with strong human interest and a story-telling quality as well as fine portrait studies. These are usually the prize winners and best sellers. Very simple props and setups will do. Give those pups an old shoe to gnaw. Big dogs posed with little ones are also effective combinations—the "dignity and impudence" idea. And if you can find a dog and cat that are congenial, with a bit of ingenuity you're liable to get a "honey." In such cases, it is best just to leave the animals to their own devices on the posing table and wait for an amusing pose to turn up; something is bound to happen sooner or later. Most pets are natural actors and often make voluntary contributions. Recently, my cocker pup, "Hypo Spot" was posed with a tiny black kitten. "Maria" was rather afraid of him and sat meekly on one side of the table. Suddenly the pup reached out and put his paw on her head. Ping went the flashbulb, and I sold the picture practically as soon as it was off the dryer.

I have been talking, for the most part, on pet photography indoors. However, many fine animal portraits can be made outdoors with the proper settings and circumstances. Well-trained pets that respond to commands can be handled in quiet, undistracting setups, such as your

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own back yard where you would be likely to get good pictures. While it is true that indoor work provides the maximum control possible, outdoor photography lends itself towards that human-interest-type picture—the candid shot which is often humorous and particularly appealing. Don't overlook your camera when exercising or romping with your pet; you might possibly get the best picture when you least expect it.

Besides dogs and cats, of course, there are many other types of pets, such as monkeys, parrots, rabbits, and white mice. Not long ago, I got a call to photograph a tame opossum, which is a great rarity. Then there was Tappy, the squirrel monkey. What a character he was. Always on the red-hot jump, to pose him in the conventional sense of the word was an impossibility. But Tappy was a toper; he loved cokes, highballs, and ice buckets. The only way to get a picture of him was to set out one of the above items, focus on it, and wait. The session with him took several hours, and most of the time was spent waiting with finger on flash release, while Tappy leaped and bounded from lampshade to lampshade. But he did occasionally alight for a split second to take a swig or grab a chunk of ice—but oh so momentarily, which called for really quick work on my part. Eventually he got interested in the camera, and as I had a spare one with me, I set it up on a tripod with the focusing hood open. In no time flat, there was the monkey gazing at the image on the ground-glass, giving me a real "man behind the camera" pose. Monkeys with their almost human expressions and motions, their imitative ways, are excellent subjects.

**Farm animals** are also fine camera subjects, and can be made to pose readily for appealing human-interest pictures.

Probably you can think of many more pets to portray, and will probably devise methods of photographing them which I have never thought of. I have simply suggested a working basis for the more common varieties, and tried to give you a plan of operation. In suggesting how to do it, I have also tried to warn you of the pitfalls which might trip anybody. So let's see what you can produce with pet photography. Next to babies and pin-up girls, pets are popular favorites. So, best of luck to you. I'm willing to bet that you'll find pet photography not only challenging and satisfying, but above all, more fun than "a barrel of monkeys."—


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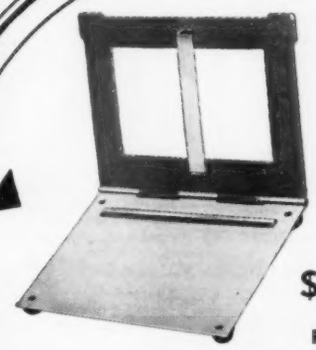

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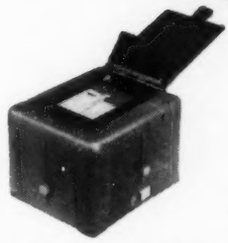

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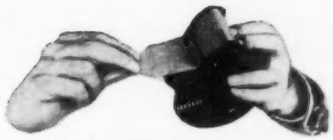

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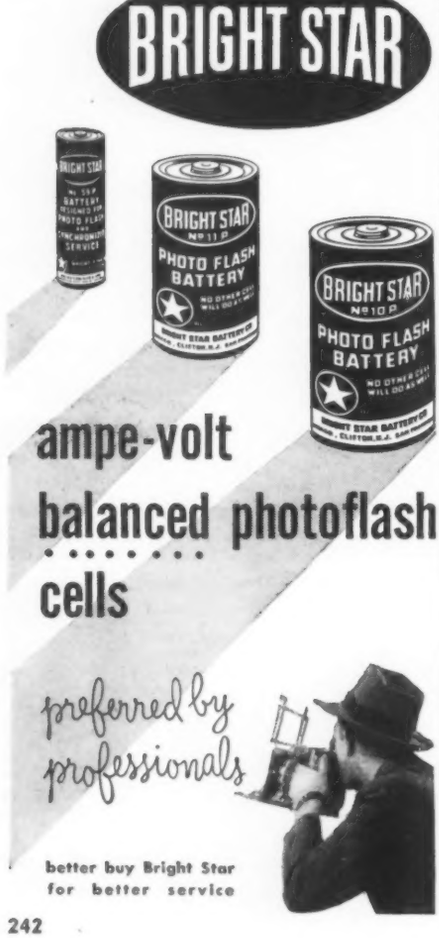


## The Magazines

(*Continued from page* 16)

able to get decent paper. Invariably, if they can get a roll of film it turns out to be a size they can't use, and flashbulbs are simply unobtainable."

* * *

Saga of the focusing cloth. Photographers are by nature a versatile lot. And women photographers are especially so. At least, so say the women photographers. This, of course, fits in nicely with the perennial contention of all women that, given a hairpin, they can fix the toaster or the lamp plug faster and better than any man with his kit of tools . . . all this by way of introducing a little item about MARY ELEANOR BROWNING's versatility with a focusing cloth.

While in Bermuda on assignment for one of the airlines, she used the cloth as (1) a club to beat off a rat that was charging about a boat she had hired; (2) an umbrella to shelter herself from a torrential downpour; (3) a bra when she had to swim ashore from a boat that was stranded; and (4) as a focusing cloth from time to time.

Anyone looking for an undaunted sort of model in Charleston, W. Va., should look up a cute little 21-year old girl named Alice Scott. MARY ELEANOR BROWNING found her, dressed her up in a Civil war costume, and took her out to the pond in Middleton Gardens. She asked Alice to move up close to the water and point her toe. Alice jumped back, and Mary said "No, right up close, and point your toe at that rock." Alice did it, and Mary got her picture—nice relaxed face and all. But as soon as the shutter clicked, Alice was several feet behind the camera. And then camera, Mary and Alice were hotfooting it to another locale—where there weren't any big, black watersnakes on the rocks.

* * *

Strenuously outbidding his nearest competitor at a country auction, JACK MANNING finally walked off with some coveted equipment—a Hawkeye No. 2 box camera and two rolls of film—all for forty cents. The film is dated 1927, and is proudly labeled as being the "new, non-curling type." Like most new owners of complicated gadgets, Jack admits, "I didn't really need it, I know."

New members added: New ASMP members elected recently include JAMES KEEN, NICK DE MORGOLI, ALFRED EISENSTAEDT, LEWIS MERRIM, KARL GULLERS, ROBERT L. FRANK, JACK STAGER, and WERNER WOLFF.

* * *

The American Society of Magazine Photographers held its first exhibit October 15 through 31, at the Pepsi-Cola Center, 47th St. and Broadway, New York City. Nearly 200 prints and transparencies were shown, all the work of the leading magazine photographers in the country. *PHOTO-GRAPHIC '49*, the annual of the ASMP being published by Whittlesey House, was due for release in time for it to be on display at the exhibit.—

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**29—NEGATIVE RETOUCHING AND PRINT FINISHING** (Ernest E. Draper and Norris Harkness, APSA). Shows ways of improving photographs after negatives have been developed. Explains print spotting, toning, staining, coloring, titling, making greeting cards, novelties, etc.

**30—PHOTOGRAPHIC QUESTIONS AND ANSWERS** A course in the principles of photography in question and answer form. Information on cameras, lenses, shutters, focusing, types of film, print making, trouble-shooting, albums.

**31—LIGHTING YOUR PICTURES** (Don Mohler). Covers every type of lighting in photography—artificial or natural light, indoors and out, flash or flood, still or movie, black-and-white or color.

**32—COMMERCIAL PHOTOGRAPHY** (Victor Keppler). An overall picture of commercial photography as a vocation. Includes working with models, photography for illustration, industrial work, equipment required.

**33—EDITING AND TITLING MOVIES** (Ormal I. Sprungman). Covers such phases as editing home movies, title writing, titling devices, filming on location, trick titling, and equipment.

**34—HOME-BUILT PHOTO EQUIPMENT** (Walter Burton). Complete instructions for the building and use of home photo equipment such as printers, enlargers tripods, floodlights, safelights, etc.

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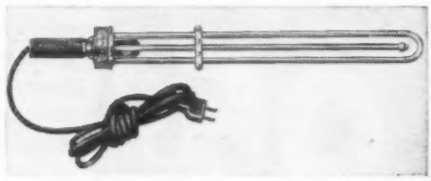
# Trade Notes and News

(*Continued from page* 146)

new Brand 17 3¼x4¼ Graflex-type back is interchangeable with the 4x5 back which is standard equipment on all Brand cameras. It is fully rotating with click stops at each 90 degrees. The price is $20.42, including removable groundglass—and excise tax.

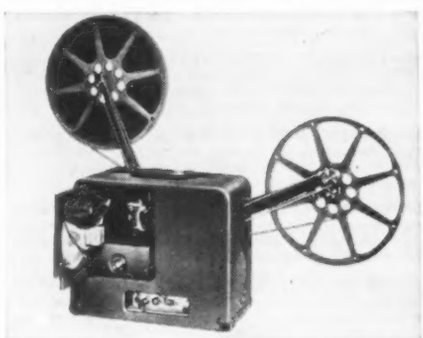
AN AUTOMATIC IMMERSION HEATER with an adjustable thermostat control that maintains any desired temperature has been introduced by The Still-Man Co., 433 East 164th St., New York 56, N.Y. The new Chill-Chaser has a safety cut-out which



Heater keeps solution temperatures constant.

prevents the element from overheating or burning out when out of solution. The units, made of acid-resisting stainless alloy with plastics handles, are available in 5, 10, and 48-inch lengths, and operate on 110 volts a-c. Write to the manufacturer for prices and further information.

A COMPACT PROJECTOR has been introduced by Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. The new Single-Case Filmosound 16-mm projector weighs



Projector holds 6-inch removable speaker.

43¾ pounds, and is equipped with a 6-inch speaker mounted on a removable door in the side of the projector case. It may be removed and placed near the screen or operated from the door. The new projector features a 10-watt amplifier, 40-foot speaker cable, and incorporates both silent and sound speeds, reverse, and a still-picture clutch.

A COMPACT, daylight developing unit for processing 16-mm or 35-mm films, for negative or reversal process, has been released by the Morse Instrument Company, Hudson, Ohio. Made of acid-proof black molded plastics, with metal parts of stainless steel, the the unit will process up to 100 feet of film. All operations can be performed in full daylight after loading. Secondary exposure is made through a glass viewing window in the front of the tank. Agitation is automatically supplied by movement of film through the solution. An illustrated folder is available from the manufacturer on request.

SCENIC COLOR SLIDES of many interesting points in the United States as well as sets picturing flowers, birds, etc. are being offered by Spiratone, 49 W. 27th St., New York 1, N.Y.

A PHOTO LAMP is being introduced by H. Perlmutter, 44 E. 53rd St., New York 22, N.Y. The photographs and color backgrounds are sealed inside the elongated lamp base which will take ten 2¼x3¼ pictures. Black, white, green, pink, and blue are among the available color backgrounds. For complete information and prices, contact the manufacturer.

MAGAZINE LOADS for 16-mm film have been announced by Weimet Film Co., Inc., 514 W. 57th St., New York 19, N.Y. The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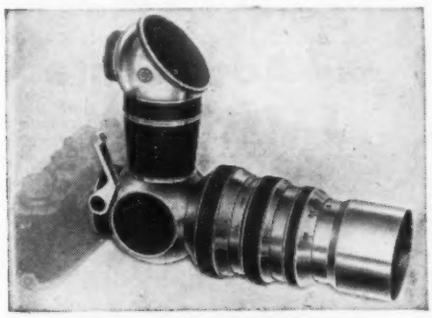
magazines are loaded with 50 feet of Weimet Green Seal panchromatic reversal film which has an ASA speed rating of 40 daylight and 32 tungsten. The price is $3.95 which includes processing.

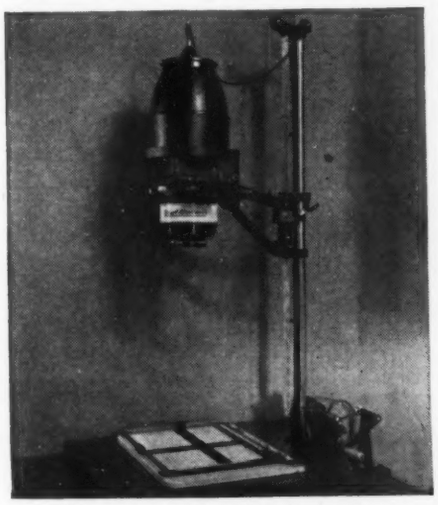
OUR REPORTER IN GERMANY writes about the new Kilfitt Tele-Kilar telephoto lens manufactured by Heinz Kilfitt, Grosshesselohe. The 150-mm coated *f*/3.5 lens is



Tele-Kilar lens with reflex focuser.

adaptable to all types of Leica cameras, and an attachable head is available as an accessory to give an upright image.

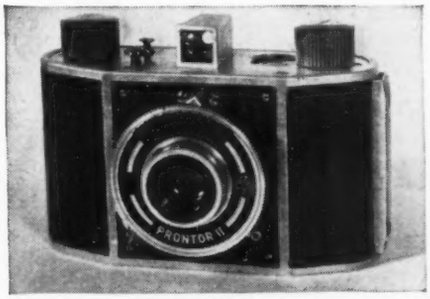
An enlarger employing an unusual focusing principle now is being offered in Germany. The Amo-Exact, manufactured by Andreas Veigel Co. of Stuttgart-Cannstatt,



New enlarger uses rangefinder focusing.

uses a focusing device that is patterned on the principle of split-image-type rangefinders. This focusing device can be used with various interchangeable lenses. The enlarger takes negatives up to 2½x3½ inches.

A new miniature camera called the Deluxe, weighing 14 ounces and taking 54—




De-luxe camera makes 24-mm square negatives.

24x24-mm pictures, has also been introduced. This new camera has front-lens focusing with the shutter automatically setting itself when the film is advanced.

A focusing adapter for Leica and Contax cameras is being manufactured by Theodor Veldung, Frankfurt on Main. The device gives groundglass focusing, utilizing a 6x magnifier.

This firm also has introduced a tripod for movie cameras. The unit allows three kinds of movement; simultaneous horizontal, or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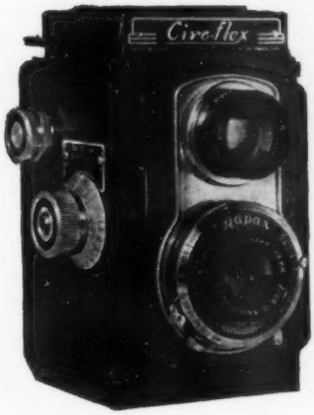


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Model D
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Model E
Rapax Synchro-Shutter, $101.50 plus $12.19 excise tax

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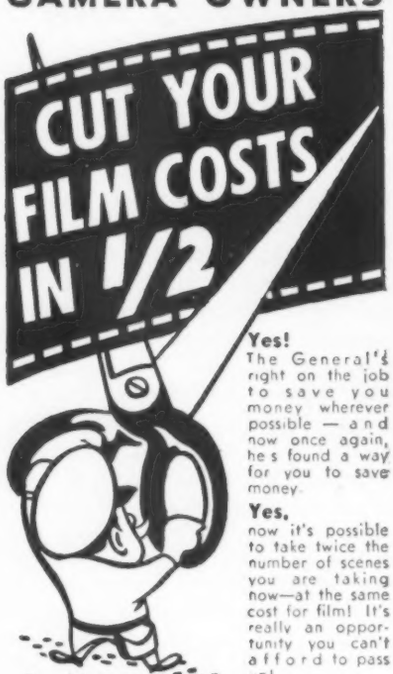
# BIG NEWS
## FOR 8MM MOVIE CAMERA OWNERS

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vertical movement of the whole equipment while the tripod head independently can be adjusted horizontally.

A ROLL-FILM developer unit that will process any length of double-8, 16, or 35-mm film up to 200 feet has been introduced by Micro Records Corp. The reel of new Model D-10 is placed in a camera as a take-up reel

Micro developer loaded with 16-mm film.

and the exposed film is removed from the camera and inserted into the Micro Record Developer for processing without the aid of a darkroom. The film is reeled back and forth from one reel to the other by an electric motor. Chemicals are poured in the unit through a light-proof inlet and drained through a valve under the tank. Write the manufacturer for price and further information.

WATERMARKS caused by improper draining of the film can be eliminated with the new Aquanon introduced by the Terry-Tim Studio, 820 E. 7th St., Newport, Ky., it was announced by the manufacturers recently. Sold in concentrate form, the 10-oz. bottle is priced at $1, and is sufficient to treat 15 negatives of normal contrast. Write for complete details.

A NEW TIMER has been announced by General Electric Co. The new automatic interval timer, Type T-48 is available in four models, and is powered by a synchronous self-starting motor, operating on a 120-volt a-c circuit, and weighs two pounds. A triple-control knob permits manual or automatic operation, with the timer resetting automatically. The units are available in models to measure from 0 to 120 seconds, to 0 to 12 hours.

A PROJECTION POINTER has been introduced by Precision Electronic Products Co., 1818 W. Foster Ave., Chicago 40, Ill. The new Project-o-Pointer projects an intense

Pistol-grip pointer for slide lecturers.

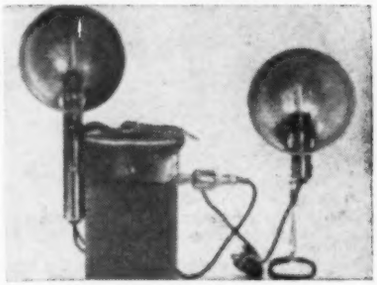
spot within a bright circle on the screen. It has a pistol grip, trigger switch, and is furnished with a long cord. The price is $11.95.

TO MEET government mapping agency requirements, Fairchild Camera and Instrument Corp., Jamaica, N. Y., has designed the new 9x9-inch Cartographic Camera to provide precision aerial photographs for topographic and planimetric maps needed in crop control, soil conservation, flood control, geological exploration, highway expansion, municipal and rural improvements, coastal defense, and other mapping programs. This new unit of simple, compact design, meets precision camera specifications of the U. S.


**THE AMAZING REEVELEC PORTABLE**

# SPEED FLASH!

## *and* Add-a-Lite EXTENSION



**CHOICE OF TWO MODELS . . .**
***New Featherweight Design***
***With Studio Flash Features***
**Produces perfectly synchronized flash shots with any camera equipped for ordinary flash operation.**

***THE REEVELEC STANDARD***
**For professional or amateur use. Light source rating, 60 watts. Weighs only 6 lbs. Flash tube rated more than 10,000 flashes without change. Adaptable to solenoid and internal shutter synchronization. Cowhide carrying case. Chrome plated gun case. Complete..... $69.50 Plus 8.92 F.E.T.**

***THE REEVELEC ROYAL***
**A unit for the professional or advanced amateur. Light source rating 120 watt seconds. Weighs 9 lbs. Light output more than Press 40 bulb. Sturdy cowhide case. Other features same as Standard. Complete. $108.50 Plus $11 F.E.T**

***THE REEVELEC ADD-A-LITE EXTENSION***
**Easily hooked into Reevelec power supply unit. Reflector, 7 inches in diameter; depth, 3 inches. Assures balanced lighting, superior light penetration. Equipped with 20 foot cord. Adaptable to any model Reevelec Speed Flash. Complete.....$27.50 Plus 2.40 F.E.T**

Both models use the standard plug-in connection cords for use with syncro-shutter or solenoid.

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# REEVELEC, INC.

**609 W. LAKE ST. CHICAGO 6, ILL.**



Manufacturers of lenses, prisms, filters, objectives, quartz and pyrex products. Made to specifications, prompt delivery, precision workmanship.

Dealers' inquiries invited.

**MASTER LENS COMPANY, INC.**
**1106 Kelly Street, Bronx 59, New York**



*Save Time—*
*Save Money*

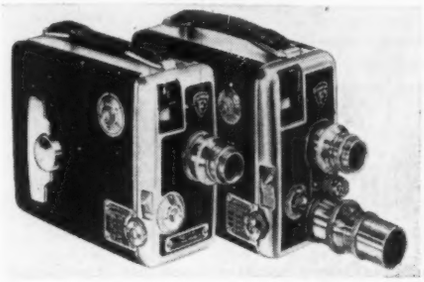
Whatever you need in the way of Photographic Equipment can be found in this month's

**CLASSIFIED PAGES**

Department of Agriculture and the U. S. Geological Survey. Prices and details will be sent on request to those interested.

COLOR SEPARATION WORKERS are offered new G-E automatic voltage stabilizers in the 100, 250, and 500-watt ratings. All three provide a steady output of 115 volts with input ranging from 95 to 130 volts. Detailed information is contained in bulletin GEA 3634, available by writing the General Electric Co., Schenectady 5, N. Y.

A NEW MODEL movie camera has been announced by Franklin Photographic Industries, Inc., 223 W. Erie St., Chicago 10, Ill. Model 115-T is a 2-lens turret camera equipped with a built-in visual footage indicator. It has all the features of the single-lens 8-mm model, and is available with a choice of fixed-focus and micro-focus lenses, or in combination with any choice of wide-angle or telephoto lenses.



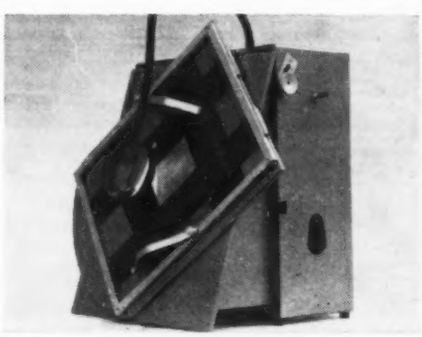
Two-lens camera (right) compared with old model.

A NEW CASE for 2¾x2¾ slides has been announced by Barnett & Jaffe, 637 Arch St., Philadelphia 6, Pa., with its new portable sequence slide file case. The new model, G-24, is made of plywood and covered with leatherette, and equipped with carrying handle. The case features movable tabs, and a removable index card, and will take 250 glass slides. The price is $6.50.

A NEW BOOKLET on photographic papers has been issued by the Du Pont Co. Entitled "Du Pont Photographic Papers," it is for sale through photo dealers at 25 cents per copy. Besides detailing the fundamentals of processing prints and enlargements, the booklet describes the qualities and characteristics of Du Pont's Defender papers with samples of the types of papers included.

A QUICK FIXING BATH is introduced by Mallinckrodt Chemical Works, Mallinckrodt St., St. Louis 7, Mo. The new Jiffix is a rapid acid-hardening ammonium thiosulfate fixing bath in concentrated liquid form, and is packed in one and five-gallon bottles. Write the manufacturer for complete information.

A RETOUCHING DESK with a revolving face has been introduced by Henry Hjort, 84 Bay Terrace Ave., Bay Terrace, Staten Island, N.Y. The new Revolving Retouching Desk has a variable masking frame that will take negatives up to 8x10 inches. Complete details and prices are available by writing the manufacturer.



Revolving face is feature of retouching stand.

A COPYING APPARATUS featuring a rotating stage plate has been introduced by E. Leitz, Inc., 304 Hudson St., New York, N. Y. The new Tricoplat accepts three Leica cameras, and eliminates the changing of


Give

WESLEY CUT FILM HOLDERS

LIGHT-WEIGHT WAFER-THIN

SAVE Photographers from "Gadget-Bag Fatigue"

Here is the cut film holder press camera owners have been hoping somebody would make for them. It's the new *wafer-thin* **WESLEY** — the most amazing advance in holder design in 25 years! It is the only holder that offers—**60% Less Weight.** The Wesley weighs only 8/10ths of an ounce . . . **33% Less Bulk.** The Wesley is only 3/16" thick . . . **Permanent Fog Protection.** Two light traps — one in the holder—and one in the Wesley adapter—make this holder absolutely light tight. It stays that way because, made of aluminum in one piece (except for shield) it never shrinks. No curtains or springs to wear out . . . Get Wesley Holders at your dealer's today!

WESLEY HOLDER For 2¼"x 3¼" Cut Film $1.25 Plus Tax

WESLEY ADAPTER.... $2.50 Plus Tax

This Introductory Package Makes a Wonderful Christmas Gift

12 Wesley Holders..... $15.00 Plus Tax
1 Wesley Adapter .....

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35MM FINE GRAIN DEVELOPED AND ENLARGED to Superb 3½x5½ Salon Prints! $1.75

On selected single-weight glossy paper, each print individually enlarged, dodged and cropped, including Mercury Rolls.
20 Exposure Roll.....$1.25

GUARANTEED FRESH AND FULLY TESTED, FRAME-NUMBERED, 36 EXP. RELOADS, 60c

12 Exp., 2¼x2¼, Fine Grain, Developed and Enlarged to 5x5.....$1.00

Send for free samples, mailing bag and complete price list of all our services. Money back if not satisfied!

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complete with 48-page manual, 6-ft. cord, speed chart.

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In one easy reading, Spot-O-Matic tells you paper contrast, exposure time, negative control. Eliminates test strips, guess work, spoiled paper. Anyone can make professional quality prints. Recommended by Ansco for Color Printon. Get your Spot-O-Matic now. At better dealers everywhere.

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NEW—POPULAR PRICED
KODAK "TOURIST" FOLDING CAMERAS

- B & W COLOR ROLL & MOVIE FILM
- SHEET & PACK FILM • PAPER
- CHEMICALS • FLASHBULBS
- DARKROOM SUPPLIES & ALL EQUIPMENT
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Pay a little more for extra quality, extra care — your insurance against disappointment and loss of pictures.
Any 35mm roll ultra fine grain dev., vaporated and 36 outstanding glossy enlargements 3¼x4½ . $1.75
20 exposure rolls . . . . . 1.25
Univex, 36 ex., 1.75; 65 ex. . . 3.00
Reprints, 3¼x4½, glossy, ea. .06
Reloads: 20 ex., 50c; 36 ex. . .65
Any 8 ex. roll 120, 620, 127, 828-Bantam (except 116 and larger) ultra fine grain developed and enlarged to 3½x4½ (glossy) . . $0.60
12 ex. split rolls (incl. to 4x4) .80
16 ex. split rolls (incl. 116) . . 1.00
Reprints, each . . . . . .07
Enlargements (from above neg.) 5x7, 35c; 8x10, 60c; 11x14, $1.00.
*Please add 5c for check or money order*
Write for free folder and mailing bag, or better—Send your film today.

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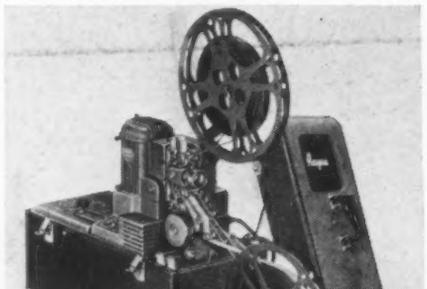
cameras when photographing the same specimen in rapid sequence, on color film, black-and-white film, and reversible positive film, and also provides a convenient means of making separation negatives. Availability dates and prices available by writing the distributor at the above address.

A SINGLE-CASE PROJECTOR has been introduced by Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill., with its new Ampro Compact 16-mm sound projector which has an intermittent non-skip-type shutter



Projector speaker is mounted in lift-off cover.

movement. The reflector and condenser lenses are mounted on the front cover for quick cleaning. The speaker is mounted in the lift-off cover, and is placed beside the projector. Features include sound and silent speeds, automatic rewind, triple-claw movement, swing-out gate, 2000-foot reel arms, and a rotating-type sound drum.

A DARKROOM APRON has been introduced by Peerless Camera Stores, 138 E. 44th St., New York 17, N. Y. The new Vinylite Laboratory apron has special-type seams for wear resistance. The price is $1.49 each.

NEWS NOTES: New photographic catalogs listing recent equipment and services available, are offered free by the Bawden Bros., Inc., 121 E. 3rd St., Davenport, Iowa; Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill., and Neumade Products Corp., 427 W. 42nd St., New York, N.Y. These catalogs are available by writing to the manufacturers.

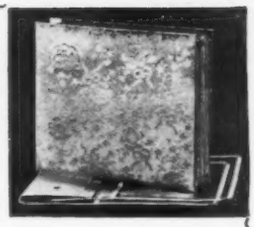
A camera that was made of gold was flown to the PAA convention held recently in Chicago. Its makers, The Clarus Camera Co., estimate its worth at $25,000. It is equipped with a coated *f*/2.8 lens.

A new edition of "Kodak Films and Plates for Professional Use," incorporating several completely new sections, as well as more up-to-date information on uses of Kodak negative materials, is now available, the Eastman Kodak Co. announces.

The vacuum-evaporating treatment of the Peerless Film Processing Corp. of New York has been installed in the laboratories of Byron, Inc. of Washington, D.C. This firm specializes in color films and are producers of industrial motion pictures.

PERSONALS: Newly-elected officers of the Master Photo Dealers of New England are GEORGE GREEN, president; PHILIP LEVINE, secretary and treasurer; and J. AUSTIN CORCORAN, vice-president, all of Boston. The organization held its first regular meeting in April . . . WILLIAM P. MORRIS and HERBERT SINGER have been appointed members of the Intercontinental Marketing staff . . . JACK GERSTLE has been named Camera Specialty Co. representative for Wisconsin, Minnesota, and adjoining states . . . FRED B. CLARKE, the man who produced Ansco's first X-ray film, retired recently after 20 years with the company . . . Appointment of HOWARD L. LURAY, magazine and advertising photographer, to the west coast phototechnical and sales staff of Wabash-Sylvania has been announced by PHILIP SPERRY, company general sales manager. . . . W. N. GOODWIN, JR. has completed 50 years with the Weston Electrical Instrument Corp. of Newark, N.J. . . . WILLIAM E. BARR has been appointed assistant general manager of Eastman Kodak Company's Sensitized Goods Sales division.

**GIVE BABY PICTURES IN A MUSICAL ALBUM FOR CHRISTMAS**



Dress up your photographic baby gift by presenting your prints in a 5 x 7 musical album.

"Rock a Bye Baby" is the musical feature of this musical album with the concealed genuine Swiss music box. Album is covered in lovely satin finish. Comes in Baby Pink, Baby Blue and White. Embossed in gold leaf with gold plated corners for permanent beauty. Dust jacket included.

"Our Baby" Musical—Binder and Jacket . . . $8.00
Inserts, each . . . . . .75

*Special liberal discounts to recognized professional and commercial photographers.*
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FOR 35MM TO 2¼ x 3¼ NEGATIVES

With complete MINILITE Enlarger Kit, plus simple step by step instructions, diagrams, screwdriver and pliers, assemble your own Professional Enlarger in one evening.

COMPARE THESE OUTSTANDING FEATURES **Construction** – Fine grade aluminum alloy castings and spinnings throughout for greater strength, durability, lightness. Precision machined to tolerances found only in high priced enlargers. **Focusing Adjustment** – Newly designed Helical Drive for accurate focusing. Will not shift or slip, because TWO TEETH MESH AT ALL TIMES. **Negative Carrier** – Rotating Glassless Carrier. Spring ball keeps even pressure on Carrier to hold negatives firmly in place and flat at all times. **Removable H Lens Board** – 2¼ x 2¼" permits lens interchanging. **Magnification** – 1½ to 7 times at base with 3½" lens. With 2" lens, enlargements to 14 times. Greater enlargements by tilting to 90° for wall projection of prints. **Aluminum Spherical Lamphouse** – Spun for rapid dissipation of heat and for increased light weight. **Tapered Flexible Bellows. Two Large Focusing Knobs** – for right or left focusing adjustments. Always focus with image facing you. **Diffusion System** – Belgian Flash Opal for even distribution of light. MINILITE Condensers available at additional cost. **Upright Post** – Tubular aluminum alloy, 30" x 1¼". **Red Filter** – Standard safety type. **Lightweight** – Weighs only 7 lbs. Easy to work with and to store. Use your camera lens and SAVE. Complete Kit (less lens and baseboard), only $27.45 (incl. tax) postage paid. **10 DAY TRIAL**—*With Money Back Guarantee. Easy Payment Plan. Save up to 50%.*

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Unbreakable RED plastic Cabinets. NO TUBES, BATTERIES OR ELECTRIC "PLUG-INS"! Works on new Patented "Permacrystal" and Roto Tuner! EASY TO USE! SHOULD LAST FOR YEARS!
GUARANTEED TO WORK on local radio programs by following directions!

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**FLASHOMETER**

Plastic slide rule assures you perfect flashlight pictures. Order yours now. A real Xmas present.
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# CONTESTS MARKETS

## CONTESTS

SEARS, ROEBUCK AND COMPANY announces its $10,000 local and national snapshot contest for amateurs which will run between Oct. 1 and Nov. 15. An unlimited number of black-and-white snapshots up to 8x10 may be submitted to local Sears stores either in person or by mail, subject material to include babies and children, young people and adults, scenes and still life, animal life, etc. Judging will be based on personal appeal, photographic quality and technique, and composition. Local awards will be a $50 merchandise coupon book as top prize, with $5 in merchandise for weekly awards. Three national winners will be selected at the end of the contest for cash prizes of $500, $250, and $150, plus four honorable mentions of $25 each. See your local Sears store for rules and details.

GRAFLEX, INC., announces its 1948 photo contest open from Sept. 1 to Dec. 1 and featuring $5,000 in cash prizes. Four classes are eligible: teen-agers, non-professionals, professionals, and color, the last being open to all photographers. Each of the first three classes is subdivided into Action and Feature divisions. A special press award is also given. Pictures must have been taken after Oct. 7, 1947, with a Graphic, Graflex, Crown, or Century camera and be no larger than 11x14 inches. Serial number of the camera should be written on the entry form. Entries will be judged only in the class in which they are entered. Forms for entry and rules can be obtained by writing Contest Manager, Graflex, Inc., Rochester 8, N. Y.

THE 3RD GREATER IOWA PHOTOGRAPHIC CONTEST, sponsored by the Iowa Development Commission, offers $270 in cash prizes for outstanding photographs of Iowa. Open to everyone, but each picture must have been taken in Iowa. Print competition is divided into amateur and professional classes, but color slide class is open. Closing date is Jan. 31, 1949; exhibition is scheduled for Feb. 7 to 19. All entries must carry permission for reprint and reproduction. Entry blanks may be obtained from the Iowa Development Commission, 708 Central National Building, Des Moines 9, Iowa.

THE AMERICAN HUMANE ASSOCIATION is offering a $200 cash prize to the best 16-mm film dealing with any type of animal life. Extra prizes may be awarded if films merit. Anyone in the U. S. may enter except those in professional movie production or members of the American Humane Association. Films should be on original stock, between 200 and 800 feet in length, silent or sound; they should create a friendly, kindly, and constructive interest in animals, having a unified theme throughout. Cruelty or portrayal of animals in ridiculous situations are banned. Send films, postpaid, as well as requests for information and entry blanks to The American Humane Association, 135 Washington Avenue, Albany 6, N. Y. Contest closes March 31, 1949.

COLLIER'S MAGAZINE will award cash prizes totaling $15,750 for color prints or transparencies in the Collier's Cover Contest, which begins the last week of August and ends in April, 1949. There will be seven regional competitions for $2,250 each. In each of the seven regions, the first prize winner will get $1,000; second prize winner, $750, and third, $500. The rules specify the subjects must feature people, particularly young people, and it is suggested that each entry should show action, human interest, and strong poster value. First, second and third prize winners will be selected in contests in five sections of the United States. A sixth contest, governed by the same rules, is limited to the territories and dependencies of the U. S., and a seventh, to Canada. Dates and rules for each of the contests may be obtained by writing Collier's Cover Contest Editor, 250 Park Avenue, New York 17, New York.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition,


PHOTO GREETINGS

DESIGNS ON FILM

MAKE YOUR OWN PHOTO Christmas CARDS

10 DIFFERENT DESIGNS

There is nothing as personal as a photographic greeting card. Photos of loved ones for Christmas make this card more than just a few words written by some impersonal poet.

Each kit contains negative design, corner guide, masking paper and instructions.

$1.00 each

SET OF 10 DESIGNS, $9.00

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Please rush immediately:
☐ FREE illustrated booklet
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Encl. cash, check, M.O. No C.O.D.'s please
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MASTERPIECE REPRODUCTIONS makes it possible for you to obtain for the first time, natural color reproductions of the world's most famous paintings on 35 mm slides. It's the ideal Christmas gift for all photo fans to show on their own projectors. If you prefer, MASTERPIECE VUE-SET'S come completely packaged with five MASTERPIECE slides and one pictar viewer. MASTERPIECE VUE-SET'S or slides can be purchased at leading photographic and art stores.

Ask your dealer for our MASTERPIECE Catalog.

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Become a color expert. Study Sid Klein's informative and exciting color appreciation course on the problems of lighting, composition and exposure. All phases of the art appreciation course are explained with full color 2 x 2 color slides. Set of written instructions accompany each set of slides.

**Series of five 2 x 2 color slides $2.00**

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**SAGE** IMMERSION HEATER *With* THERMOSTATIC CONTROL

- Accurate control.
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Write for complete details

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Any roll up to 36 exposures (incl. Mercury), and good frames enlarged to 3½ x 5 on single weight velvet paper (glossy if preferred). Negatives chrome treated to minimize scratches.

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With the NEWEST REAL RADIO MIKE! Attaches in a jiffy—FULL INSTRUCTIONS GIVEN! SWELL FOR "PARTIES"—"CUT IN" ON OR "KID" REGULAR NETWORK PROGRAMS OR PUT ON YOUR OWN BROADCASTS! AMAZE YOUR FRIENDS—REAL FUN! LEARN RADIO BROADCASTING! BEAUTIFUL SILVER PLASTIC. Detachable base—6 ft. wire!

**SEND NO MONEY**—Just pay postman $2.99 C.O.D. plus postage or send $2.99 and we pay postage! ORDER your own real RADIO MIKE TODAY—NOW!
Midway Sales Co., Dept. MPP12, Kearney, Nebr.


*Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

FLASHSHOT OF THE MONTH CONTEST, sponsored by Wabash-Sylvania, is open to all professional news photographers of the country. The contest consists of a series of monthly competitions lasting throughout 1948. Pictures must be taken during the period of the current month's competition to be eligible for judgment that month; they should be 8x10 glossies, with complete data and caption, and sent to Flash Contest Manager, Wabash-Sylvania, 500 Fifth Avenue, New York 18, N. Y. Prize each month will be a Nastrix strap watch worth $250.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1,000 grand award at the end of the year. Competition closes 1st of every month. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank. Address inquiries to General Contest Editor, The Camera, 306 N. Charles St., Baltimore 1, Md.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

## MARKETS

VOGUE MAGAZINE will pay $5, upon acceptance, for pictures of any store windows (department, dress shops, jewelry and shoe stores, etc.) featuring displays in which the words "As Seen in Vogue" are clearly legible. Send one good 8x10 glossy print, with store name and city, and return postage. Vogue Magazine, Dept. PR, 420 Lexington Avenue, New York 17, N. Y.

THE NATIONAL BOARD OF FIRE UNDERWRITERS need fire photos for use in its fire prevention work. Send photos, preferably negatives, to the Public Relations Department, National Board of Fire Underwriters, 85 John Street, New York 7, N. Y. All photos not accepted will be returned postpaid.

EMIL ZUBRYN, Box 4321, Miami Beach 41, Florida, wants picture stories that are not necessarily brilliant, but interesting and appealing, with strong human interest, for overseas markets. There is a steady market for really good sets in black-and-white and color, with payment from $10 to $60 and more for really unusual sets. Color shots bring from $40 to $60 (in single shots, required for cover use are close-ups of pretty girls — smart business types or healthy out-of-doors types; not too sophisticated fashions; children and animals). Unusual single shots also will be considered, as well as fashions showing not too obviously American styles; nudes and glamour shots. Only overseas rights are required so photographers can offer same pictures to American markets. Self-addressed, stamped return envelope should accompany submissions.

SUNRA PRODUCTIONS, Adams, Mass., is in the market for original 16-mm productions —black-and-white and color—suitable for commercial distribution. The subjects desired are close-ups of wild animals, birds, insects, and reptiles. Other subjects which will be given immediate consideration are exploration, scenics of American and foreign historical and recreational areas, and under-water subjects. Films must be of professional quality and preferably over 150 feet in length. Payment will be made by arrangement. Contributors are requested to submit films for examination via prepaid parcel post. Sunra will pay return postage on rejected films. Owners of accepted films will be promptly notified of terms of purchase, pending owner's approval.

THE PUBLISHER of the Midwest Calendar in 1942 and the American Calendar in 1943 is in the market for scenic and human interest pictures for use in publication of the American Calendar in 1950. Any phase of the American scene will be acceptable, pictures in publication will be selected by a jury of


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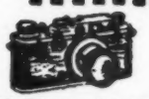

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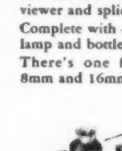

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LIBRA FILM DISTRIBUTORS, 6525 Sunset Blvd., H. A. C. Building, Hollywood 28, California, will evaluate all 16-mm film subjects, color or black-and-white, with view to purchase those completed films considered quality product for national distribution. All subjects must be photographed at sound speed, 10 to 30 minutes in length. Sports, news events, hunting, fishing, trapping, marine and animal life, history, geography, science, industry, research, miscellaneous educational subjects, religious and documentary films, comedy situations with animals or people, glamour girls, and sports girls will be considered.

WORLD IN COLOR PRODUCTIONS of Elmira, N. Y., is interested in buying 16-mm Kodachrome footage of the following areas: Acadia National Park (Maine); Big Bend National Park (Texas); Carlsbad Caverns (New Mexico); Isle Royal (Michigan); Shenandoah National Park (Virginia); Wind Cave (South Dakota); Mammoth Cave (Kentucky); Everglades (Florida); and Banff-Lake Louise (Canada). Requirements, 150 foot original each subject. Scenes short, not over 5 feet each. Filmed from tripod mount, 24 frames per second. Screen credit and national prominence given photographers whose work is accepted. Do not send films but write to World in Color Productions, Elmira, N. Y.

NEW HOLLAND MACHINE COMPANY is in the market for action pictures of operational scenes in which their farm and industrial machinery is shown at work in the United States and Canada. Before submitting prints, write to Supervisor of Photography, Advertising Department, New Holland Machine Co., New Holland, Pa.

MASSACHUSETTS ZOOPHILIST SOCIETY is interested in purchasing any type of domestic animal interest photos and transparencies, paying from $2 to $10 each. They particularly want special interest emphasizing the rabbit and fur animals. Address submissions to Massachusetts Zoophilist Society, Ben J. Mickewitz, Secretary, North Wilmington, Mass.

H. B. KAPPELHOF ASSOCIATES are planning a new syndicated house organ-type magazine which will be distributed under various titles through leading West Coast firms to their customers. They plan to pay $10 and up for photographs. Many types of readers will be reached, so that no special slant is necessary. Return postage must accompany pictures. Address to H. B. Kappelhof Associates, 638 Sacramento Street, San Francisco 11, Calif.

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IRVIN W. REED, East Jordan, Michigan, sells 8x10 black-and-white glossy photos to leading magazines; subjects needed are pretty girls (cheese cake), pin ups, physical culture girls, bathing girls, glamour portraits, women in crime (posed), art, etc. Photos must be accompanied by model release and return postage. Payment usually is $3 and up, with a 25 percent commission deducted.

THE OKLAHOMA TRANSPORTER wants photographs pertaining to automotive transportation covering such subjects as trucks on the open road, wrecks, fires, new or unusual equipment, repair shops, etc. With each photograph or series there should be a brief explanation of 50 words or less. Prints should be 8x10 glossy with release. Payment of $2 to $5 on acceptance. Send to the Oklahoma Transporter, P. O. Box 814, Tulsa 1, Okla.

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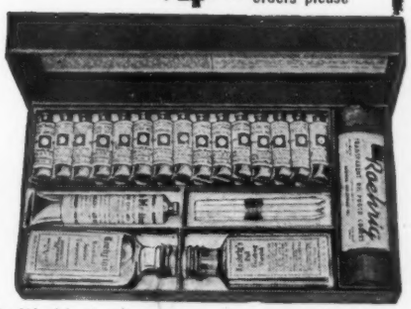

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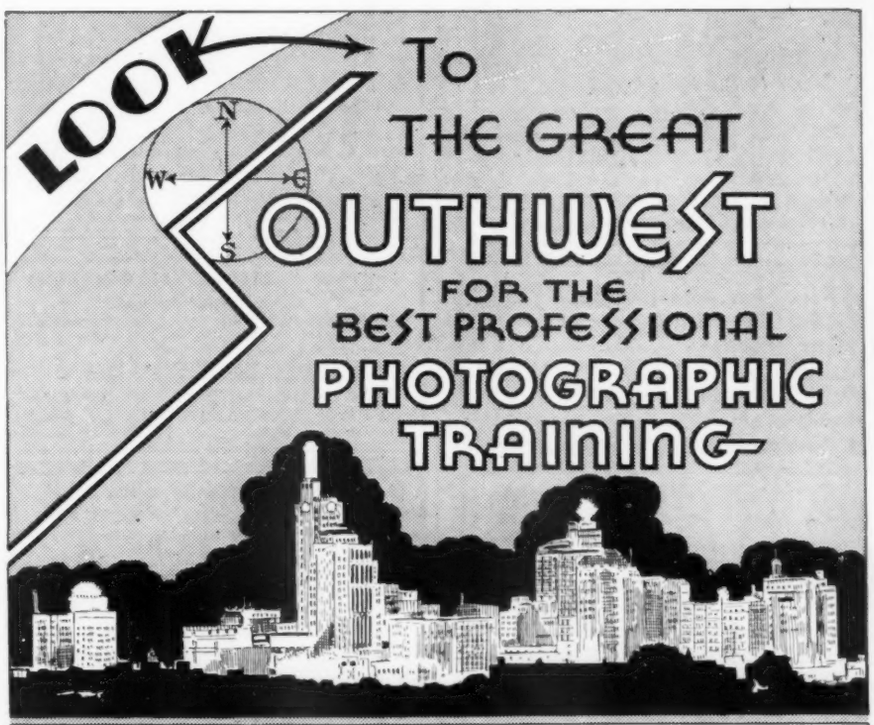


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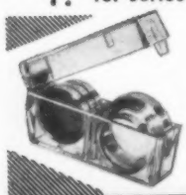

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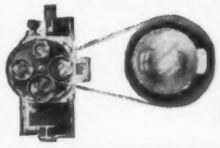

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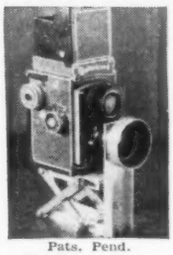

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LEICA III-A. F2 Summar, f3.5 Elmar, like new, accessories. D. Dolce, 1512 E. 3rd St., Brooklyn 30, N.Y.

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GRAFLEX 4x5, f3.5, 8¼" lens, overhauled. Edward White, Plymouth, N. H.

KALART Camera, new, complete, $337.50; Automatic Rolleiflex, coated Tessar, Heiland Solenoid, e.r. case, like new, $269.50; Zeiss Tessar, f4.5, 165mm on lensboard with Sol solenoid, $99.50. David Rhea, Bellingham, Wash.

KODAK Duaflex: An easy to use fixed focus reflex. $13.49, Flash unit, $2.92. Prepaid if cash with order. Webster Camera Shop, 16 N. Gore, St. Louis 19, Mo.

ENLARGER: Sunray Aristocrat, 2¼x3¼, with lens $14.95 (new!). Seymour's (Darkroom Equipment), 245 W. 34th St., New York 1, N. Y.

CONTACT Print Outfit: Eastman ABC with metal print box $7.58. Prepaid if cash with order. Webster Camera Shop, 16 N. Gore, St. Louis 19, Mo.

8mm PROJECTOR, 500W, coated lens, list $75.00. Used $29.50. Seymour's Used Bargains, 245 W. 34th St., New York 1, N. Y.

"SAVE Money on brand new Universal and Keystone equipment." Write for free list. Dan's Service, 411 Redgate Ave.-5, Norfolk 7, Va.

ARGUS Slide Projector & Case. 100 watt $31.85. Prepaid if cash with order. Webster Camera Shop, 16 N. Gore, St. Louis 19, Mo.

BARGAINS! Cameras, Lenses, Projectors, save difference. Quarterly Directory, five issues $1.00. The Camera Guide, Box 796-W, Main Post Office, New York 1, N. Y.

BEST offer. 8x10 German Portrait-View camera. 20 inch Bellows. Excellent condition, with rebuilt 4x5 film holder back. New Packard shutter. 11 inch Focus Meyer f5.5 lens. Approximate size. Alston Photo Service, Littleton, N. C.

2¼x3¼ SPEED Graphic, coated f4.5 Ektar in flash supermatic shutter, rangefinder, flashgun, holders, adapter, like brand new, $200.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CONTESSA-Nettel 9x12, D.E., f4.5 Compur, F.P.A., like new, $55.00. Want Retina. Don Mellencamp, Columbus, Ind.

PLAUBEL Makina II-s outfit complete, 4 lenses: 10cm f2.9; 10cm f4.2; 7.3cm f6.8; 19cm f4.8; accessories, write for details, almost brand new, $500.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

NEW Keystone K-108 Projector, $70.00; Revere $65.00; Bolex H-8, $220.00. Zotti, Box 170, Rock Spring, Wyo.

CHICAGO visitors, if you like fine cameras, stop in and say hello, note new centrally located address. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

16mm KEYSTONE A-7, seven speed, shade, filters, case, title kit, all as new, $65. P. Brake, Webster Springs, W. Va.

GRAFLEX 3¼x4¼ Series D, 15cm f4.5 Tessar, like new, $135.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA IIIA Coated Summar, two latest Leitz extension flashguns 300 ft. Panatomic X, sunshade filters, sliding copy attachment Focamat Enlarger, Albert automatic easel, $525. John T. Gundy, 2124 Iuka Ave., Columbus 1, Ohio.

90mm f4 ELMAR, coated, for Leica, like brand new, case, $120.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

F1.5 3" HUGO Meyer lens for Leica, selling for $125.00, very good condition. Dermid Maclean, 8 Cameron, Tenafly, N. J.

135mm f4 SONNAR for Contax, black, almost new, $135.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

#1 COMPLETE Darkroom. 1 Omega Enlarger (with Color Head). 1 3¼x4¼ Speed Graphic with Speed Gun. Over $350.00 worth of accessories. Complete stock of all paper & film. Rexo dryer. All size tanks & trays. Complete set of flood lights. #2 Mobile Darkroom. This darkroom is in a 1941 white (Van type ¾ ton) truck. It is equipped with water tanks, electricity, developing tanks, enlarger, dryer & etc. This truck is ideal for road work, night clubs & etc. For information, write Wm. Grant, 531 Spring St., Jeffersonville, Ind. or call Jeffersonville 38923 between 8:00 A.M. & 6:00 P.M.

LEICA III-b, uncoated f2 Summitar, case almost new $295; coated f2 Summitar, $325.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CAMERAS, Foreign Equipment, Binoculars, scarce items, lenses. Want Stereo Cameras, Microscopes, Projectors. Buy, sell, trade. Free list. Horton Photo, 115 N. Main, Santa Ana, Calif.

HOBBY'S used values: 4x5 Speed Graphic, Tessar f4.5, gun $99.50; 3¼x4¼ Graphic, Tessar f4.5, rangefinder, gun, case $155.00; 2¼x3¼ Busch, Kodak Anastigmat f4.5 in Flash-prontor, rangefinder, new $125.00; 6x9cm Avus f4.5 Skopar, accessories $55.00; 6x9cm Agfa f4.5 $32.50; 9x 12cm Mirroflex, Tessar f4.5 $110.00; V. P. Exakta, case $69.50; Ciroflex f3.5 coated, case $62.50; Ikoflex 3, Tessar f2.8 $259.50; 620 Kodak Senior f4.5 $35.00; 620 Monitor f4.5 coated, case $65.00; 620 Kodak Regent II, Xenar f3.5, coupled rangefinder, case $145.00; RF Weltur, Tessar f3.5 $110.00; Welta Perle f2.9 $52.50; Ikonta A Special Tessar f3.5, case $85.00; Voigtlander Bessa f4.5 $35.00; Argus C3, like new $55.00; Perfex DeLuxe, new $69.50; Revere 8 Turret, like new $77.50; Kodak 8 Magazine $115.00; B&H Diplomat projector $169.50; 7½"-12½"-13½" Turner Reich convertible in shutter $50.00. Many more bargains, state your needs. 10 day trial with moneyback guarantee. Budget plan, no carrying charges. Hobby Camera Store, 134 N. Wells, Chicago 6, Ill.

ZEISS Ideal 9x12 with 15cm f6.8 Goerz Berlin Dagor in Compur 1/250, almost new $95.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CONTAX III, f2, case, like new $280. H. R. Sheldon, 201 S. Victoria, Pueblo, Colo.

CONTAX II, f2.8 Tessar, case, like new, $200. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

AUTOMATIC Rolleiflex f3.5, Tessar, Pre-war. Best offer takes camera. James R. Widmer, Theresa, Wisc.

90mm f2.2 THAMBAR for Leica, like brand new, case $175. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

T-COATED f1.5 Sonnar for Leica, like brand new, $225. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

100 AUSTIN Custom built 2¼x3¼ precision enlargers, beautiful instruments, many new features, built to sell for $150.00 each, what is your offer for the lot? Austin Machine & Tool Co., 36 Colebrook St., Hartford 5, Conn.

135mm f4.5 HEKTOR for Leica, like new $110; coated, like brand new, $125.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

RETINA II-a, f2 coated Ektar, case, like new $160; like brand new $175.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

ROLLEIFLEX Standard $85. 3.8 Tessar Compur. Voigtlander Bergheil 6 in. 4.5 Heliar Compur. Accessories. Bill Hobbs, Paw Paw, Mich.

SUPER Ikonta A, f3.5 Xenar, case, like brand new, $140.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

SUPER Ikonta B, like new, eveready case, sunshade, filters, Mendelssohn synchronizer, $240.00. Bernard King, 418 N. 9th, Beatrice Nebr.

I AM not afraid to talk in my sleep. I will buy your 5"x7" or 8"x10" regardless of condition, or any equipment you might have. Top price. W. K. Crosson, 15324 Heyden 23, Detroit, Mich.

VOIGTLANDER rangefinder Bessa, f3.5 Heliar, Compur 1/400, almost new $100. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LATEST Ikoflex I, f3.5, delayed action $94.50; excellent Leica II, f3.5, coupled, $119; new Leitz featherweight coated binoculars, $225 value for $119; Kodak 8mm movie editing viewer, two rewinds, board, $19.50. J. S. McGuinness, 2135 Sacramento, San Francisco, Calif.

AUTOMATIC Rolleiflex, f3.5 Tessar, prewar, case, practically new, $200. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CONTAX lenses, Universal Finder, Contameter, 7x50 Leitz Binoculars, Leitz Microscope, Mercury Camera 11, f3.5. Erich Redlich, 1241 Greenleaf, Chicago, Ill.

CHICAGOANS, see the new camera shop along "Camera Row," dealing exclusively in the better grade cameras; buy, sell, exchange. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

HEIDOSCOP, 45x107mm with matched f4.5, coated Tessars, built-in flash, magazine, F. P. adapter & viewer, $145.00. J. Kozlowski, 327 Montgomery St., Jersey City, N. J.

AUTOMATIC ROLLEIFLEX, f3.5 coated Tessar, case, like brand new $235.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

BANTAM Special f2 Ektar, case, almost new $142.50. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEITZ Focomat IA with Varob f3.5 and Leitz easel. New condition, $100.00. Bill Wallace, Reynolds Bldg., Winston-Salem, N. C.

F1.5 XENON, coated, for Leica, like brand new, $175.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

T-COATED f1.5 Sonnar for Contax, like brand new, $175.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

ARGUS C-3 Fans. Flash extension cord allows professional lighting results for portraits, glamour shots, groups, tabletops. 3' cord, $1.25; 6' $1.65; 10' $2.00. Hall, 2886 Fernwood, East Ann Arbor, Mich.

LEICA III-c, f2 coated Summitar, case, like new $295.00, like brand new $325.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CONTAX III, f1.5 Sonnar, case, like new, $295; like brand new, $325.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

85mm TRIOTAR f4, new, $145. Other accessories, cameras. Frank J. Gill, 18 Seneca St., Oil City, Pa.

35mm f3.5 ELMAR for Leica, almost new $75.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CONTAFLEX f1.5 Sonnar, case, like new $300.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

ALMOST new 4x5 RB Graflex, 9½, f4.5, B&L Tessar, accessories. Rado, Fenton, Mich.

180mm f2.8 SONNAR with Flektoscope for Contax, almost new, $450.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA III-c, f3.5 coated Elmar, case, like new $195.00; like brand new $225.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

4x5 BRAND 17 with 6½" f6.3 Velostigmat in Betax, F.P.A. New condition $87.50. Want cheap twin lens Reflex. Ed Burden, R#2, Delphos, Ohio.

73mm f1.9 HEKTOR for Leica, almost new $150.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

NEW Model Bolex H16 EK f1.9, Deluxe case, $325.00, unused. Pugh, 1020 Fitzallen Road, Glenburnie, Md.

RALPH Altman, deals exclusively in the finest cameras; prompt replies, immediate deliveries, less bickering. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

BANTAM Special f:2. L. Rednal, 890 6th Ave., New York 1, N. Y.

LEICA III-a, uncoated f2 Summitar, case, like new $265; with f2 Summar, $215.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

GRAFLEX D, 4x5, trade for Leica. Penney, 85 Main, Rockport, Mass.

CONTAX II, f2 Sonnar, case, like new $235; like brand new $265.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

INDISPENSABLE: Professional Photo books for rent. Free list. Aabalton's, 131 W. 42nd St., New York 18, N. Y.

MINOX, f3.5, almost new $125.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

18cm ZEISS Sonnar f2.8 lens with Electoscope for Contax, Arthur Rich, 645 West End Ave., New York 24, N. Y.

CONTAX III, f2 Sonnar, case, like new $265; like brand new $295.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

HOBBY Flash: Reliance Bantam portable Speedflash. 1 bulb, 10,000 flashes. Maximum light output at minimum weight. Rechargeable batteries. Safe. Synchronization guaranteed for any camera equipped with solenoid or built-in sync. Complete, ready to shoot, $87.50, battery charger, $9.95, extension unit (increases light output approximately 80%) complete with flashtube, $32.79. Write for details. Budget plan, no interest charges. Hobby Camera, 134 N. Wells, Chicago, Ill.

1. BIG Bertha consisting of B&L 40" f.8 Telestigmat 5x7 RB Graflex, 12 Septum Magazine Baco Tripod and all necessary machining. Perfect shape, $1030.00; 1. Harrison Series VI Light Corrector set with meter, like new, $60.00; 1. 9x12 Zeiss Ideal 135mm f4.5 Tessar in Compur, case holders, pack adapter. Perfect, $100.00; 1. 10" Circuit Outfit with 12" Goerz, $325.00; 1. 16x20 Korona Banquet with 20" Zeiss Tessar and 15" Turner Reich, case holders, $800.00. A real outfit. 1. 5x7 Korona with 7" Goerz & B&L W.A. f1.8, $200.00. C.O.D. Express with inspection allowed. The Ross Hall Studio, Sandpoint, Idaho.

## CAMERAS AND EQUIPMENT WANTED

PAY immediate cash for Cine Special, Filmo, other 16-35mm. Production and Laboratory Equipment. Camera Mart, Inc., 70 W. 45th St., New York, N. Y.

WANT Leicas, Contax, Auto Rollei, Kine Exakta, and other fine cameras and accessories. Top cash. Kirby, 730 Edgemont Ave., Dallas 16, Tex.

SEE ad in this column listing the cameras I really want. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CHICAGOANS, note my new centrally located address. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

WE pay cash for your old camera, preferably in bad shape. The Mills School of Camera Repair, 1857 N. Western Ave., Hollywood 27, Calif.

I WANT the "cream of the camera crop" and am ready, willing, and able to pay a premium for it. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LEICA Accessories, Valoy enlarger. Ralph Morrissey, 2305 Pierce Ave., Nashville, Tenn.

ALTMAN pays more, bickers less, replies immediately. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

LENSES for Contax, Ektra, Leica urgently needed. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

CASH, immediately, for your fine camera. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

HIGH grade Domestic and Foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. If desired, send express C.O.D. with privilege of examination. Highest prices paid. Indiana's Largest Camera Store, Capitol Camera Co., Inc., 207 W. Washington St., Indianapolis 4, Ind.

CASH! Spot cash for cameras, lenses, binoculars, movie or still, sound projectors. Send full description by mail, or wire for prompt cash offer. Over 38 years of dependability insures honorable dealings. Bass Camera Company, 179 West Madison Street, Chicago, Ill.

TOP cash prices paid for cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

HIGHEST prices paid for Leica, Contax, Rolleiflex, Rollfilm, Reflex, Movie Camera, Projectors. Ace Camera Exchange, 136 E. 58th Street, New York 22, N. Y.

LEICA, Contax or Rolleiflex. Mr. Morris, 172 Martine Ave., White Plains, N. Y.

RETINA, Weltini or Bantam camera wanted. Colortone, 172 Martine Ave., White Plains, N. Y.

210MM GOERZ Dagor Lens. State condition. Lemley Photo, Stephens City, Va.

BANTAM Special or Retina. Weishaus, 241 E. 169th St., Bronx 56, N. Y.

SEND us your camera today. Will send certified check by airmail immediately. Items held 10 days for your approval of our price. Free estimates. Trade-ins. Highest prices in the U.S. for photo equipment. "Cleveland's Camera Super-Market," Rothart and Reitman, 1900 E. 9th St., Cleveland 4, Ohio.

ALTMAN really wants the following cameras: Automatic Rolleiflex, Bantam Special, Contaflex, Contax, Duo 620, Ektras, Exaktas, Graphics, Ikoflex, Kine-Exaktas, Korelle II, Leicas, Linhof Technicas, Medalist II, Nettax, Plaubel Makina II-s outfits, Retina II, Rolleicord, Rolleiflex, Super Ikontas, Super Baldinas, Tenas II, Voigtlanders (Bessas, Superbs), Weltinis, Welturs. Compare my offer is all I ask: offer by return mail. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

## MOVIE EQUIPMENT

SOUND for your 16mm silent projector. Any 16mm silent projector can be converted into a sound projector with the Apex Sound Adapter. Takes sound right off the film through your radio. $59.95 converts your silent projector. Or send $1.50 for complete blueprints showing how to make a sound head. Write for information. Apex Video Company, 813 E. Central Ave., G, Balboa, Calif.

MOVIE-MITE sound, silent 16mm projector including equipment. Write for details. Virgil Niebur, 937 N. Fourth St., Breese, Ill.

YOUR own Sound Studio with "Wireway" portable Wire Recorder, $149.50. Coptex, 150 Nassau St., New York, N. Y.

ELECTRIC Movie Cameras, 16mm, Army GSAP, original condition, value $200, complete with f3.5 lens, new $32.50, used $19.50. Accessories available for home conversion. Free Literature. Completely converted Lektro, 16mm, Ready-To-Operate $59.50 Guaranteed. Magazine film for same, $2.50, includes processing. Fotoshop, Room 216, 18 E. 42nd St., New York City 17, N. Y.

BOLEX H-16 Movie Camera, f1.9, f2.7 wide angle, f4. 3" Telephoto, all coated. Victor Model V Turret, same lenses as Bolex. Bolex H-8 with f1.9 and f3.5 1½" Telephoto. All brand new. Liberal trade-ins. Used cameras as follows: DeVry 16mm with case and filters. Revere Turret with case, Cinemaster II with case, Apollo 500 watt 8mm projector, Keystone 16mm projector with case. Panhandle Cameras, Scottsbluff, Nebr.

KEYSTONE 8mm Camera, f1.9 (coated), new, $59.95. Seymour's Movie Equipment Store, 245 W. 34th St., New York 1, N. Y.

16mm SOUND Projector. 750-1250W RCA portable for home or professional showmen. List, $540. Special, $325 or best offer, cash, merchandise. Childress, 110 E. Main, Murfreesboro, Tenn.

B & H SHOWMASTER projector. Used very slightly. Glen F. Harding, M.D., Eccles Bldg., Ogden, Utah.

EARN $8.00 to $10.00 daily with your movie projector. Details free. Metcalf, (PD) 10806 Glenroy, Chicago, Ill.

HOME Movie shooting scripts, with 25 printed titles. Love, Mystery, Western, Children's Comedy, or Teenagers. $2.95 each. "Cine-Script," 1258B S. Gramercy Pl., Los Angeles 6, Calif.

HOME Movies since 1929. NO-WAT-KA, 257 Main Ave., Passaic, N. J.

SAVE $50 on new Model 16mm Natco Sound Projector, regular $298.50, these like new samples and demonstrators, fully factory guaranteed are only $248. Only limited quantity available, order at once. Reg. $16.75 Deluxe Tripodscreen 30x40 size only $13.50; Reg. $23.50 Deluxe Tripodscreen 37x50 size only $18.80; Reg. $12.75 Standard Tripodscreen 30x40 size only $10.00. All screens are crystalbeaded material, guaranteed. All new Castle Films Subjects at big savings: Reg. $5.50 8mm complete edition only $4.40; Reg. $8.75 16mm complete edition only $7.00; Reg. $17.50 16mm sound edition only $13.95; Reg. $99.50 Perfex 8mm Magazine Turretcamera with f2.5 coated lens, factory guaranteed Demonstrators only $69.50. Write for free catalogue. Many more special offers, list what you want. Order by mail only. Always best buys at Best Camera Co., 55 E. Washington St., Chicago 2, Ill. Suite 201.

BOOK-O-TITLES. Beautifully Designed Seasonal Titles in Color. Fit 2¼"x3" typewriter titlers. 3 main, 3 end, 6 sub. $2 postpaid. Willett, P.O. Box 2612, Winston-Salem, N. C.

CINE Special, chrome, 1" f1.9, 15mm f2.7 coated B & M matte box, masks, Deluxe case, $675. Jos. F. Elio, 73 N. Highland, Ossining, N. Y.

FILM. Movietone is back. It's Weston 12, nonhalation. Free processing, 100 ft. 16mm, $3.25; 25 ft. Double 8mm, $1.50; bulk film, without processing, 100 ft. 16mm, $2.25; Double 8mm, $2.45. Free circulars. Fromader Genera, Davenport 6, Iowa.

CINE—Special, 2 Eastman lenses; 1" f1.9; 2" f2; new camera guarantee, $500.00. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

## MOVIE FILMS
### Rented—Sold—Exchanged

MICKEY plays Santa Claus (Disney Sound!) 100' $6.50, 200' $9.75. Seymour's Sound Films, 245 W. 34th St., New York 1, N. Y.

FILM 35mm: 200 ft. Supreme, Plus X, $2.00. Eastman Pan $1.25; Microfilm, non-perforated 100 ft. $1.50; Reloads 36 Exp. 4 for $1.00. Fully guaranteed. ARE, 7005 Harper Ave., Chicago 37, Ill.

FREE Film exchanges through new club plan. Write Bob Gloss, 242 N. Harlem, Freeport, Ill.

UNIQUE Hollywood Movies! Sample and list, 10c. Novelty, 1227 E. Van Buren, Phoenix, Ariz.

FREE Movie list. Superior Film Service, Box 713, Troy, N. Y.

PARTY Films for those special home parties, 8mm, 16mm silent and sound. Send for free list. Varieties, Dept. A., P. O. Box 8493, Cole Branch, Los Angeles 46, Calif.

8mm MOVIE Titles 16mm. Send for free price list and samples now! Hollywood Title Studio, 707 N. Gower St., Hollywood 38, Calif.

REAL Savings on 16mm Sound and Silent Films. Send postcard for list and prices. Edmund Travers, 308 N. Franklin St., Wilmington 14, Dela.

MOVIE Classics of Yesteryear, 8mm-16mm. Box 3602, Philadelphia 25, Pa.

16mm MOVIE Titles made to order. Just give us the copy, we do the rest! 10c per word with music or silent. Nation's quick-service 16mm title headquarters. Write for free catalog. Rocket Screen Service, Box 962A, Uniontown, Pa.

HOME Movies. 8-16mm silent, sound. Join our Club, only $1.00 yearly. Many special privileges to members. Send $1 or write to Midwest Film Club, 4758 W. Madison, Chicago 44, Ill.

"SURPRISE" assortment 8mm colorful titles $1. LeMoine Films, Nevada, Mo.

SLIGHTLY used 16mm sound features, for outright sale, free list. N. E. Film Exchange, 833 Main St., Southbridge, Mass.

GUARANTEED fresh anti-halo outdoor movie film! Weston 12! Daylight loading! Processing free! Three spools double 8mm, $3.45! Six single 8mm for Univex, $4.60! Postpaid! Catalog. Eso-S, 47th Holly, Kansas City 2, Mo.

POORMAN, Schuylkill Haven, Penna.! Dependability world over! Latest sound-silent movies, equipment! Bargains! Catalog, sample, dime!

8-16mm MOVIE Film in bulk for home processing. Big free catalog, bargains in film processing equipment, supplies. Superior, 105D S. Wells, Chicago 6, Ill.

GUARANTEED Fresh Panchromatic Films, 25' 8mm Weston 80, $1.65; 25' 8mm Color, $4.10; 25' 8mm Color Base, $2.25; 100' 16mm Outdoor Film, $3.45. Free Processing! MK Photo, 451 Continental, Detroit 14, Mich.

MOVIE Classics of Yesteryear, 8mm-16mm. Box 3602, Philadelphia 25, Pa.

CHRISTMAS Rhapsody (1 reel). New Encyclopedia Britannica production, 16 sound $19.50, 16 silent $13.95, 8mm $6.50. (2) Fiddle De Dee, World Film Festival winner & Hen Hop (½ reel, 16 sound color only $19.75 each). (3) Tortoise and Hare, Elephant Tricks, Your Pets (8mm only, $6.50 each). Order now and write for complete sales lists. Suite 1503P, 6 No. Michigan Ave., Chicago 2, Ill.

RENT 16mm sound films 50c reel. Large selection; free catalog. U. C. Film Service, 130 Chestnut St., Roselle Park, N. J.

MOVIE film, machine processing service, bulk film, free literature. Atlantic Films, Reading, Pa.

REVERSAL Processing. Completely automatic, clean. 25' 8/8mm 60c; 50' 16mm 75c; 100' 16mm 85c. Ultrex, G.P.O. Box 730-A, Brooklyn 1, N. Y.

MOVIE Film. Highest quality. Lowest price. Fresh film. Fully Panchromatic. Automatic processing free. Rating: 50/32 25' 8/8mm $1.75, 100' 16mm $4.00; Rating 100/64, 25' 8/8mm $1.90, 100' 16mm $4.40. Ultrex, G.P.O. Box 730-A, Brooklyn 1, N. Y.

8mm AND 16mm Kodachrome Duplicates, 11c per foot. 50 foot minimum. Mail orders accepted. Dealers Discount. Hollywood 16mm Color, 3532 Sunset Blvd., Hollywood 26, Calif.

MOVIE Films at tremendous savings! Kodak Super X, Gov't. stock, tested, guaranteed! 16mm 100 ft., $2.95; 50 ft. Magazine, $2.50; Double 8mm 25 ft. $1.65; Super XX, 50c add'l. each roll. Free Processing. Fast Service Photo Surplus Sales, Box A-17, 12 Duane St., New York City, N. Y.

MOVIE Film Processing. Finest automatic machine processing. 8mm, 16mm. 48 hour service. Also duplicating, editing, titling, other lab. services. Send for list of prices. Fotoshop, Inc., Room 240, 18 E. 42nd Street, New York City 17, N. Y.

KODAK Super-X Movie Film at give-away prices! Gov't. surplus but good as gold! Tested and fully guaranteed. 16mm 100 ft. $2.95; 50 ft. Magazine $2.50; 8mm 25 ft. Double 8 $1.65. Processing included. Stock up now! Fotoshop, Room 264, 18 E. 42nd St., New York City 17, N. Y.

WE buy, sell, rent, exchange home movies. Details for dime. Midland, Box 429, Oak Park 5, Ill.

HOLLYWOOD films. Kodachrome sample, $1 (refunded). Catalogs, 10c (refunded). Exchange your films. Send full reel and $1. Stone, Lunenburg 4, Mass.

UNUSUAL movie entertainment of all types. 8 & 16mm. 10c for list of subjects. Empire, P.O. Box 23, White Plains, N. Y.

8-16MM FILMS. Sound, silent. Features, westerns comedies, etc., sales, many film bargains. Catalog dime. Warrington Films, 1418 Knecht Ave., Halethorpe 27, Md.

SOUND films lowest prices. Eastern Film Supply Co., Box 489, Hempstead, N. Y.

UNUSUAL 8-16mm film subjects. Color slides. Films exchanged. Big catalog with sample film, 25c; refunded first order. National Film Supply, Broadway Sta. (E), Toledo 9, Ohio.

HOLLYWOOD Shorts. 16mm $7.35; 8mm $3.95. Catalogue available. Box 1481-CA, Colorado Springs, Colo.

COLOR Movie film now available. 8mm Ansco color, daylight roll type, and 16mm 50' magazine type film. Ansco color, daylight. Brand new fresh stock fully guaranteed. Write immediately for prices. Immediate shipment. Indiana's largest camera store, Capitol Camera Co., Inc., 201 W. Washington St., Indianapolis 4, Ind.

FREE Loan Films. Send 50c for list of over 160 sources. Cine Society, Box 247, Toms River, N. J.

HAVE fun at home with novelty films. Write for free list. 100' 8mm, $5.15; 16mm, $5.40. Novelty Film Co., 115 Valley Street, Providence 9, R. I.

GUARANTEED fresh and surplus film. 16mm color mags., $6.35; B&W, $2.00, $2.50; 100 ft. spool, $3.25; 8mm color, $4.10; B&W, $2.50. Panchromatic, free processing, processing available, fast service, 16MM Specialty Film Co., 4832 Hurlbut, Detroit 13, Mich.

EXCLUSIVE Movies, select films, viewers, slidefilms, projectors, screens. Free catalog. Home Pix, 1674 Broadway, New York 19, N. Y.

HOLLYWOOD! What's it really like? Two glamorous starlets conduct you on all-inclusive tour of fabulous cinema city! 200' 16mm, $9.00; 100' 8mm, $5.00. Hollywood Productions, Suite 1027, 6253 Hollywood Blvd., Hollywood 28, Calif.

## PHOTO FINISHING

CAREFULLY made Enlargements, sharp and glossy. 5x7, five for $1. Cartier Photo Lab. 111 W. Jackson Blvd., #906, Chicago 4, Ill.

RETOUCHING and Etching; Negative. Expert. Fast Service. Send for price list. Plaza Photo Studio, 116 Newark Ave., Jersey City 2, N. J.

ENLARGEMENTS on D. W. paper. 5x7, 25c; 8x10, 50c; From your photo; New negative, 50c extra. Hand colored, $1.00 and $2.00. Plaza Photo Studio, 116 Newark Ave., Jersey City 2, N. J.

SLIDES, black and white, from your favorite shots, 6 for $1 in 2x2 cardboard mounts. Send any picture under 8x10 (returned). No negatives. Jane Sherer, 16 N. Victory, Waukegan, Ill.

COLOR Separation Negatives, contact or enlarged to 2¼x3¼. $2 set postpaid. Ellinwood's, Norwich, N. Y.

ATTENTION! See "Extra Christmas Joy" ad in Color Slide Column!

NEW Negative from your valuable picture and a 5x7 Enlargement $1.00. C.O.D. accepted. Photo-Craft, 12310 W. Dixie Highway, North Miami, Fla.

CUSTOM Finishing. Rolls developed fine grain .30 prints .05, 35mm fine grain developed .35, Jumbo prints .05. Enlarging, Copying. Mehrsem Laboratories, 3531 W. Verona Court, Milwaukee 7, Wis.

OIL Tinting. 8x10, $1.25, 5x7, 85c. Quantity rates. Jerry's, 330 Cattell St., Easton, Pa.

PORTRAIT Quality Enlargements. Double weight matte paper; 5x7, 20c. 8x10, 40c, 11x14, 80c; Sepia 10c extra. Oil Coloring, $1.00 extra. Negatives only. Remit with order. John's Photo, Box 217, Douglasville, Ga.

EKTACHROME processing, 24 hours, roll $1.10. Coloren Laboratories, 947 Capitol Ave., Atlanta, Ga.

CONTACTS, 6 or 8, 25c; 12 or 16, 50c; Jumbos, 6 or 8, 35c; 12 or 16, 65c. The best in the Mid-west. Tri Cities Photo Service, 2212 E. 12th St., Davenport, Iowa.

AGFACOLOR 35mm developed $2, mounted $3. Also prints. Flaherty, Box 17, Springfield Gardens 13, N. Y.

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CHRISTMAS Cards, something different. Write for details. Margarida Bros. 36 Lark St., Fall River, Mass.

EXPERT Negative retouching, 50c per head. Evelyn Clark, 511 Avery Ave., Syracuse, N. Y.

5x7 D. W. ENLARGEMENTS 15c. Photos copied and one 5x7, $1.00. Remit with order. Orvyn-Robinson, 1123 N. Parkway, Memphis, Tenn.

35mm FILM, fine grain developed, every picture enlarged to 3¼x4½ glossy print, 36 exposures $1.00, 20 exposures 65c. Low prices on reloads and projection positives. Write for sample and complete information. Rochester Laboratory, Inc., Box 199Z, Rochester 1, N. Y.

FOTOCRAFT Enlargements do justice to your negatives. Free vignetting, cropping. Personal attention guaranteed. 5 x 7, 25c; 8 x 10, 50c; 11 x 14, $1.00. Remit with negatives. Fotocraft, Box 23, Springfield, Mass.

DOUBLE weight cropped enlargements 5x7, 25c; 8x10, 50c. F. E. Sitterly, 1306 31st, Lubbock, Tex.

CHRISTMAS Photo greeting cards, Kodak type, from your picture or negative. 12 cards, $1.00, envelopes included. No negative, enclose 50c extra. Photo announcement and greeting cards for all occasions. Sample card 10c. C.O.D.'s accepted. Marvel Photographic Enterprises, 1476 Seabury Place, New York 60, N. Y.

18 CHRISTMAS Cards and envelopes, $1.00. 60, $3.00. Send negative. Three prints each 8 exposure roll, 40c. Two each 35c. One each 25c. Reprints 3c. Fred Y. Eastman, Bode, Iowa.

WHY pay more? Enlargement Specialists! Finest doubleweight velvet grain 5x7, 2 for 25c. Prompt service. Jerome Printing Service, 1969 Jerome, New York 53, N. Y.

ATTENTION Professionals! Commercial finishing per your instructions. Prompt service. Fine quality. Send negative for Free sample print and price list. Album Specialties Service, 585 Broad, Newark, N. J.

ENLARGEMENTS by Marvel on D. W. Paper, Glossy Silk, or Matte. 4x5, 20c; 5x7, 25c! 8x10, 30c; 11x14, 60c. New Negatives, 50c. C.O.D.'s accepted. Marvel Photographic Enterprises, 1476 Seabury Place, New York 60, N. Y.

ENLARGEMENTS of Real Quality. Double Weight Studio Finish. 5x7, 25c, Colored, 45c. 8x10, 40c, Colored, 75c. 11x14, 80c, Colored, $1.30. From your photo, new negative 50c extra. Greene Photo Service Co., 11 St. Marks Place, New York 3, N. Y.

FINE enlargements: 5x7, 25c; 8x10, 50; 11x14, $1.00. Double weight paper. Workmanship guaranteed. Mariner Studio, 136 Oakland St., Englewood, N. J.

8x10 B&W ENLARGEMENT from color slides, $1.00. Fulton, 1258B S. Gramercy Pl., Los Angeles 6, Calif.

PLASTIC statuettes made. $1. Modern design. Material for making same 50c. Richly illustrated folder free. Statuette Craft, Box 411, Northwest Station, Detroit 4, Mich.

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CROPPED enlargements. 5x7, 20c; 3 for 50c; 8x10, 40c; 3 for $1.00. Minimum order, $1.00. I. J. Besterman, 1528A Watson, Bronx 59, N. Y.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

NO negative? Send picture and $1.00 for new negative with enlarged print to Curio Photo, 1187 Jerome Ave., New York, N. Y.

ENLARGEMENTS: 5x7, 15c; 8x10, 30c. Negative only. Please remit with order. J. Chvatal, 11 Filbert St., Valley Stream, N. Y.

FAST quality service. Your 35mm enlarged to 3¼x4½ and returned within 48 hours. 36 exp., $1.25; 20 exp. $1.00. Stockton Photo Service, Box 35, Stockton, Ill.

AERIAL Photography film specialists. Developing, printing, enlargements. Moderate rates. Professional advice without obligation. Harry Tubis, Inc., 47 Clinton St., Newark, N. J.

EXPERT positive retouching, airbrush, for reproduction, pictorial, portrait. Send photo and $3.00. Lorin Bates, Box 192, Belleview, Fla.

FREELANCERS—Professionals. 20% discount on orders above $5. All paper, Double weight, 5x7, 20c; 8x10, 40c; 11x14, 95c. 5 Figure composites, 8x10, $1.75; 11x14, $2.75. Prices include retouching, spotting, cropping. 48 hour service. Mail orders only. Glasser, 316 10th St., Brooklyn, N. Y.

COLORING in Oils. Careful shading and attention to details. Prompt service. Rates to Studios. Sample on request. 5x7, $1.00; 8x10, $2.00; 11x14, $4.00. Extra heads, 25c each. Kremer-Fierce Studio, 2102 Waverly, San Antonio 1, Texas.

PROFESSIONAL Retouching. Work guaranteed. Prices on application. Wm. Koons, R. R. #7, Kalamazoo, Mich. Phone 4-3926.

ENLARGEMENTS. No cut rate work. 8x10, 60c; 5x7, 35c; D. W. matte. No. C.O.D. Minimum $1.00. Sankey, Rt. 2, Box 2302, Edmonds, Wash.

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8mm & 16mm FRAMES enlarged. Send 60 cents and short strip for negative and enlarged print. Also color prints. Bigate Lab., Dept. 5, 38 S. 3rd St., Philadelphia 6, Pa.

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OIL coloring by professional. 8x10, $1.00, extra heads, 25c. Send sample. Miss Anna Adams, 3685 Benjamin St., N. E., Grand Rapids, Mich.

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FRAMES, genuine Mahogany 4x6, one .30, three .75, postpaid. Fotoframe, Riverhead 4, N. Y.

NEVER before possible. Eastman High Speed Film for 120 Camera users. Kodak film 200 Weston daylight spooled for regular 120 Cameras. Special Price 6 rolls for $2.00, postpaid. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

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WEDDING, Baby Albums enhance Photographs. Also musical Photographers Discount. Free Literature. Photofit Album Company, 131 W. 42nd Street, New York 18, N. Y.

75 8½x11 LETTERHEADS and 75 envelopes beautifully printed, $1.50. Also photographers releases, contracts, etc. Calder's, P.O. Box 3422-PH, Philadelphia 22, Pa.

DECOR-EDGES. Beautiful gummed frames for mounting snapshots; also for scrapbooks. 70 for $1.00. Mailed direct. Decor-edges, 238 Bourgeois, Montreal 22, Can.

OUTDATED 616 Eastman roll film, tropical packed. Verichrome and Super XX, 25c; Plus X 30c; Postpaid. Minimum order four rolls. John Koch, 2220-A Aloha Drive, Honolulu 20, T.H.

PHOTO-BOOKS, individually titled, padded covers with Acetate inserts for 5x7 or smaller photos. Special styles for Weddings and Babies. Write to: Clark Alan Albums, P.O. Box 491, Waukegan, Ill.

INFRA Red Flash Bulbs available. Limited quantities. GE No. 22R, 34c ea. GE No. 5R, 23c ea. Minimum order 6. Include postage. Delta Photo Supply, 690-G Third Ave., New York 17, N. Y.

LEVELHEAD tilt-top does it easier and better. Operates smoother. Locks rigid without effort. Card brings free literature. Noll Products, 837-3 N. 12th St., Reading, Pa.

ATTENTION! See "Extra Christmas Joy" ad in Color Slide Column!

FLASHGUN Surplus. Close-out of nationally known manufacturer. Durable, sturdy, all perfect condition. Five different models. For Brownie 620 Special, was $3.98, now $1.98; for Brownie Reflex, was $4.49, now $2.49; for Ansco Rediflex, Pioneer or Chief, was $4.49, now $2.49; for cameras with synchronized shutters such as Kodak 35, Vigilant, etc., was $7.95, now $2.98; for cameras with self-setting shutters using cable release socket, was $8.49, now $3.49. Brand new in original factory cartons. Limited supply. Mail Order Surplus Outlet, 517 Northwestern Bank Building, Minneapolis, Minn.

CHRISTMAS Designs in Colors on 2x2 mounts enhance your gift transparencies! Standard, oval, square (Robot), circle, single frame, small circle. Your choice, assorted, dozen, 30c. Gemounts, 5817 Sheridan, Detroit 13, Mich.

SUPER XX 120 roll film. Limited supply outdated. 4 rolls, $1.00, postpaid. Modern Photographers, New Port Richey, Fla.

POLARIZING Filter. Suitable for black and white or color. Series V, $3.50. Series VI, $4.25. Paramount Products, 645 Crescent St., Brooklyn, N. Y.

2x2 SLIDE Mounts. Attractive assorted openings. Square (Robot), circles, ovals, star, heart, spade, diamond, keyhole, triangle, standard, 36, 60c; 60, $1.00. Gemounts, 5817-P Sheridan, Detroit 13, Mich.

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NEW for old! Everything Photographic. Fair dealing! Seymour's Camera Store, 245 W. 34th St., New York 1, N. Y.

LARGE selection movie and still camera equipment to swap for guns, old and new. Lists 10c. Farmers & Traders Exchange, Chittenango, N. Y.

CANADIANS; Equipment exchange What do you offer in exchange for your need? Pierce Camera Rebuilding Laboratory, 22 Dupont, Quebec, P. Q.

SPORTS Graflex 5x7, f4.5 Tessar. Magazine, graphic and filmpack backs. Want Eastman 35mm Ektra. Robert L. Chambers, 711 E. Taylor St., Bloomington, Illinois.

ATTENTION! See "Extra Christmas Joy" ad in Color Slide Column!

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NOW available. Special post-graduate courses in photography. Complete your photographic training under master teachers in the Southwest's leading professional school. Civilians, write for folder C-1. Veterans, write for folder V-2. Southwest Photo-Arts Institute, 1709 Forest Ave., Dallas 15, Texas.

HAVE you a camera? Improve your hobby of photography and learn how to make better pictures. Write today for our latest free book catalog. Enclose 10c if you desire recent copy of American Photography, containing articles and pictures by the world's foremost writers and photographers. American Photography, 609 Camera House, 353 Newbury St., Boston 15, Mass.

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PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for booklet. American School of Photography, 1315 Michigan, Dept. 2252, Chicago 5, Ill.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 1315 Michigan, Dept. 2251, Chicago 5, Ill.

BUILD your own enlarger. Takes negatives up to 4"x5". Detailed plans one dollar. Emby Co., Birmingham 3, Mich.

AUTOFOCUS enlarger, easy to build, no figuring, full instructions, $1.00. Photolab, Rohnerville, Calif.

MAKE your own Polarizing Filter. Suitable for Black and white or color. Series V, $1.25; Series VI, $1.50. Paramount Products, 645 Crescent St., Brooklyn, N. Y.

MAKE your photo hobby pay dividends. Send for complete instruction booklet on how to start your own children's photography business. $1.00 prepaid. Sorry no C.O.D.'s. L. Landees, 101-63 131st St, Richmond Hill, N. Y.

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BE a Camera Salesman in your spare time. Earn from 10 to 20% commission on each sale. Send references, camera experience, and photo of yourself for appointment in your territory. Ritz Camera Centers, 618 12th St., N.W., Washington, D. C.

FOREIGN Employment? If interested, order our folder listing 100 U.S. firms with overseas projects, branches or affiliates and sample application form. $1.30 C.O.D. or Dollar Cash. Foreign Service Institute, Box 3980E, Miami 24, Fla.

AGENTS Needed. Sell coin operated amusement machines, or start routes. Webb Distributing Co., 6 South Kedzie Ave., Dept. 33, Chicago, Ill.

ASSISTANT for Photo Studio and Camera Shop. Send qualifications and photo. Box 145, Williston, N. Dak.

PART time salesmen wanted for photographic equipment. Liberal commissions. Details. W. Chapman, P. O. Box 6664, Cleveland, Ohio.

EARN $6 to $20 per hour spare time with your 35mm or other small camera. Free details. Clark Alan Albums, P.O. Box 491, Waukegan, Ill.

## CAMERA REPAIRS

GERMAN Factory Trained Mechanics. Repair German & American Cameras. Imported replacements. Quick, guaranteed service. Republic Camera, Dept. B, 33 Union Square West, New York, N. Y.

BELLOWS Custom made for any camera or enlarger. Precision camera repairs for foreign and domestic equipment. Your inquiries are invited regarding professional Bellows replacement. Prompt courteous estimates. Colorado Camera and Bellows Service, 929 17th St., Denver, Colo.

ALL makes of cameras repaired, 48 hour service. Free estimate if desired. All work fully guaranteed. Dealers write for price list. Bobs Camera Service, 2884 Childs Ave., Ogden, Utah.

SPECIALISTS in Foreign and Domestic cameras. Movie, still, stereoscopic, Custom rebuilding, recementing, lens collimation, Bellows, Flanges mfg. R-finders, sync. repaired, installed. Electronic test equipment used. We machine to your specifications. Chicago Camera Specialists, Stevens Bldg., 17 N. State St., Rm. 1609, Chicago 2, Ill. Dea. 2-5538.

CAMERAS Winterized. We check & condition your camera for the coming winter months. Chicago Camera Specialists, Stevens Bldg., 17 N. State St., Rm. 1609, Chicago 2, Ill. Dea. 2-5538.

ELECTRONIC shutter speed testing. Precision guaranteed. One day service. Ferguson's Camera Repair Laboratory, 1858 E. Colorado St., Pasadena 8, Calif.

FOR tops in camera repairs, check the advertising index for our advertisement. Camera Services, Inc., 51 Barclay St., Dept. PP., New York 7, N. Y.

PRECISION repairs Foreign & Domestic cameras. Leica, Rollei, Exakta specialists. Nylon curtains installed. Bellow needs at lowest prices. Focusing mounts for any lens. Leica, Contax, Rollei. Techni Service Co., 146 E. 44th St., New York 17, N. Y.

ALL makes photo-electric exposure meters repaired. Estimate on receipt of meter if requested. Adair & Rhamstine, 314 Beaubien St., Detroit 26, Mich.

CANADIANS. Rapid, expert repairs. All photographic equipment, cameras, shutters, lenses, Bellows, exposure meters, rangefinders, etc. Send articles for estimate. Pierce Camera Rebuilding Laboratory, 22 Dupont, Quebec, Que.

PRECISION 48 hours camera repair service. Any make, any type, foreign and domestic. Shutters, rangefinders, exposure meters, lens coating, etc. Genuine replacement Bellows from $3.50. Work guaranteed, cameras insured. Immediate estimate. Ferguson's Camera Repair Laboratory, 1858 E. Colorado St., Pasadena 8, Calif.

LENSES, camera, binocular, etc., duplicated, resurfaced and re-cemented. Prompt service. Workmanship guaranteed. Send lenses for estimates. Gould Lens Service, 26A Franklin Ave., Binghamton, N. Y.

NEOPRENE coated nylon curtains installed in Leica, Korelle, Exakta, Foth and Praktiflex cameras by factory trained technician. Special lens mountings made to order. B. & V. Camera Repair Service, 21 E. Van Buren, Chicago 4, Ill.

BELLOWS installed. 127, $3.00; 120, $3.35; 116, $3.65. All sizes in stock, 2 day service. Complete guaranteed repairs on all domestic and foreign cameras. Camera Repair Service of San Diego, 454 Spreckles Bldg., San Diego 1, Calif.

OFFERING 48 hour service on all types of repairs on all Photographic equipment, both Foreign and Domestic. Synchronizers, Rangefinders installed and checked. Bellows replaced. Free estimates given. Work fully guaranteed. Holland Camera Repair Laboratory, Dept. P, 2041 S. University Blvd., Denver 10, Colo.

CANADIANS, we repair all makes of Foreign and Domestic cameras, shutter, binoculars, etc. We also sell and mount all types of flash guns on automatic Rolleiflex and all other makes of cameras. Simon's Camera Exchange, 11 Craig West, Montreal, Quebec, Canada.

GUARANTEED camera repair (foreign and domestic cameras). Installation of top surface mirrors and Bellows. H. C. Clark, 107 Pleasant Ave., (Box 221) Cashmere, Wash.

ALL types of camera repair work by one of the most complete shops in the East. Foreign, domestic, synchro and studio shutters serviced on forty-eight hour basis. Complete overhaul on most imported cameras. Turner Associates, Inc., 180 Flower City Pk., Rochester 13, N. Y.

KODAK and foreign camera repairs to trade. Individuals. Bellows, shutters, finders, winding keys, etc., repaired in week. Neat efficient service. William Meyerowitz, 466 E. Fordham Road, Bronx 58, N. Y.

AMICO Camera Company. Camera repairs, bellows, backs. Utica, N. Y.

REPAIRS made on cameras, shutters, meters, etc. Reasonable rates. Mail to California Camera Clinic, P. O. Box 235, Hollister, Calif.

QUALITY Camera repairing. All makes, kinds & conditions. Foreign & Domestic. Shutters, Bellows, Reflex Mirrors, etc. Work guaranteed, prompt estimates, 48 hour service. August Camera Repair, 8222 Melrose Ave., Hollywood 46, Calif.

GUARANTEED repairs on domestic and foreign equipment, rangefinder installation, projectors, bellows, lens coating or cementing, shutters repaired and synchronized, etc. Photographic Repair Service, 1708 5th Ave. So., Minneapolis, Minn.

WE are masters of the difficult-accomplishers of the impossible. Fotofix Camera Repairs, Morrisania Post Office, Box 162, New York 56, N. Y.

THE Ultimate in camera repair service. We are not a rush service, but specialize in precision repairs. Expert craftsmen on foreign and domestic equipment. Western Camera Research, 3160 W. Pico Blvd., Los Angeles 6, Calif.

48 HOUR service. Leicas, Kodaks, Contax, all foreign and domestic cameras. Meters, rangefinders, synchronization adjusted. Bellows installed. Everything photographic skillfully repaired. All work absolutely guaranteed. Camera Research & Repair, 949 E. 103rd St., Los Angeles 2, Calif.

LENS Adaptation extension Tubes, Special Machined Camera parts, made to order. Send sketch and complete details for estimate. Camera Research & Repair, 949 E. 103rd St., Los Angeles 2, Calif.

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LE MONT ST. MICHEL, France; Kodachromes. Singles or set. Lists on request. Merrill, 3906 Wyoming, Kansas City 2, Mo.

COLORSLIDE—Club brings world in color and story. Monthly albums, 12 Colorslides with story, $4. Now available: Mexico, Hollywood, California Missions, Rocky Mountain Park, Palomar Telescope, Night Before Christmas, Bavaria. Free information. Longstreet Photo, Box 3003-C, Hollywood 28, Calif.

GRAND Teton Mountains. Magnificent New Kodachromes. Set #1 six slides $3. Photographed by Stephen Ames, 2360 S. Emerson, Denver, Colo.

PALESTINE color slides on approval. Recently photographed in the Holy Land. Send no money. Remit only $2.00 for six slides if you decide to keep them. Hancock & Stoddard, 2221 Cherry St., San Leandro, Calif.

KODACHROME Slides on approval. Over 500 subjects. Yellowstone, Zion, California Missions, Rockies, etc., Douglas Whiteside, Yosemite, Calif.

ATTENTION. Visual Aids, Arm Chair Tours, Clubs, Collectors. Kodachrome Slides. Interior Carlsbad Caverns, Cactus Blooming, Southwestern Wild-Life Animals. Sample Slide with catalogue 50c. "Tex" Helm, Carlsbad, N. M.

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HOLLYWOOD Stars' homes and estates, in beautiful 2x2 Color Slides. Also famous Hollywood sights, Catalina, Mexico, etc., 5 for $2.00. No C.O.D.'s please. Send for free list. Hollycam Productions, Dept P-12, 6411 Hollywood Blvd., Rm. 219, Hollywood 28, Calif.

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BEAUTIFUL Maine Coast Kodachrome slides. Snow Capped White Mountains of New Hampshire. Art Masters. List and sample 40c with 3 samples $1.00. Maine Photos, Box 1622C, Portland, Maine.

COLOR Slides of Salt Lake, Bryce, Zion's, Arches, Tetons, Yellowstone, Glacier, Northwest, Canadian Rockies. 50c brings sample and lists. Lawrence Moore, 1525 Garfield Ave., Salt Lake City, Utah.

SLIDES of the East. Superb collection Kodachromes scenic, historical New England, Quebec, Gaspe'. Mt. Washington Cog RR, Lost River, Faneuil Hall, Myles Standish's Sword, Pilgrim interiors, Gannetts, Gulls, Comorants nesting, and over 200 others. Send stamp for catalog. Pilgrim Productions, 38 Bosworth St., Boston 8, Mass.

35mm KODACHROME slides of New England, New York City, New Jersey, Philadelphia, Washington, D. C., Chicago, also Gardens, Flowers, Animals. Sold at numerous photographic dealers, used by many Public School systems. 50 cents each, 12 for $5.00. Write for free catalogue. Henry van Scofield, 299 W. 12th St., New York, N. Y.

KODACHROME Slides of post war Germany. Also, landscapes, butterflies, wild flowers of Indiana. Free lists. Allen's Studio, 2715 Beverly, Gary, Ind.

FINEST Colorslides of the West. Send 50c for list and sample. Colorslide Agency, P.O. Box 508, North Hollywood, Calif.

COLOR slides. Travel, nature, etc., List, sample, 30c. Kelly P. Choda, Los Alamos, N. M.

BEAUTIFUL Kodachrome slide and lists, 25c. Slide Supply Service, 3111 W. Tuscarawas, Canton 2, Ohio.

ALASKA Kodachrome slides. Trial offer three for dollar. Trebor, Moose Pass, Alaska.

QUALITY of RoLoc Slides must be high as you send only two-thirds of purchase price and after projection return any not desired. If you visited Washington in last two years you saw RoLoc Slides on display at Mount Vernon, Washington Monument, and in leading photographic and department stores. Now displayed: Baltimore-Hutzlers, Kodak, Richmond-Thalhimers. Williamsburg-Rexall Drug. Produced by Captain M. W. Arps, U. S. Navy, retired. 2000 slides covering United States, Canada, Central America, Philippines, Hong Kong available. Catalog. RoLoc, Box 1715, Washington 13, D. C.

35mm COLORED Architectural Transparencies. Paris, Florence, Capri, Rome, Naples, Venice, Pompeii, Grand Canyon. 50c brings sample, list. Globalfilms, Box 2976-A, Hollywood 28, Calif.

EXTRA Christmas Joy with the Cinevision. Talkies Holiday Special, "The Night Before Christmas." Kids adore it! Grownups love it! An unusual picturization of Moore's famous poem. 15 2x2 color slides showing Santa's Visit in dramatic sequence! Recorded Soundtrack in music and narration. Contained in attractive record album with handy screen on inside cover. This is a closeout! Don't miss it! Less than 2000 left in stock. Airmail your order now to insure pre-Christmas delivery. Send $4, cash, check or money order to Christmas Specialties, 291 Southern Ave., Cincinnati 19, Ohio.

SOMETHING New in 2x2. 100 new original exciting slides full frame. Ansco Color, never before offered! Mounted slides. 10 for $4.50; 20 for $8.50; 30 for $12.50; 40 for $15.50. No C.O.D.'s. All orders shipped postpaid. Benefit Corporation, Dept. C712, 3807 Benefit St., Baltimore 24, Md.

COLOR slides of Monterey Peninsula, California Missions, Redwood trees, San Francisco, Shanghai, Lake Arrowhead, Grand Canyon, 300 subjects. Free list. Wm. L. Morgan, P. O. Box 174, Monterey, Calif.

TULIP-time Kodachromes. Send $1 for 3 samples and list. G. W. Pictures, Box 102, Holland, Mich.

"ROMANTIC Alaska." Three beautiful color slides and list, one dollar. Northwest Color, Forest Grove, Ore.

GEOLOGIC & Scenic color slides for educational entertainment. Catalog free. Heald-Robinson, Dept. 7, 112 E. Lemon Ave., Monrovia, Calif.

50 ASSORTED slides $1.00, sample 10 cents. Sanford Film Co., Honeoye Falls, N. Y.

SCENIC Kodachromes of the United States. Send for free list. Dick Smith, Box 466, Middlebury, Vt.

5,000 ORIGINAL 2x2 Color Slides of U.S.A. Not reproductions. Examine before you buy. No Art. Name & address for prompt delivery. B&M Color Slide Service, P.O. Box 77, Chula Vista, Calif.

## MISCELLANEOUS

IF an Inventor believes he has an invention, a search of the most pertinent prior U.S. Patents should be made and a report obtained relative to its patentability. Write for further particulars as to patent protection and procedure and "Invention Record" form at once. No obligation. McMorrow, Berman & Davidson, Registered Patent Attorneys, 244-B Victor Bldg., Washington 1, D. C.

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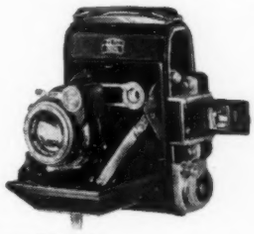

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Ikonta 35, 1"x1 ½"
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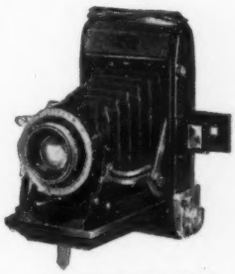

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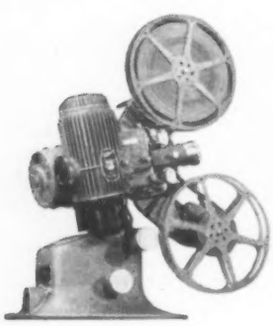

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